

EIGHTEENTH CENTURY
ARCHITECTURE IN
SOUTH AFRICA

G. E. PEARSE



A. A. BALKEMA - CAPE TOWN

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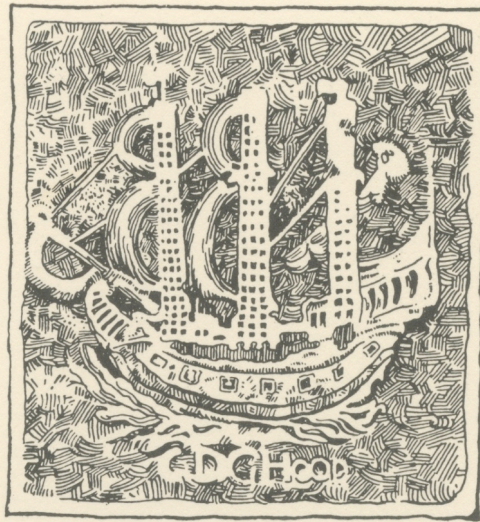
ENTRANCE TO THE CASTLE, CAPE TOWN.

EIGHTEENTH CENTURY ARCHITECTURE IN SOUTH AFRICA

BY

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A. A. BALKEMA CAPE TOWN

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TO
D. M. BURTON, Esq.
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LADY PHILLIPS

and to those members of the Association
of Transvaal Architects through whose
efforts a Chair of Architecture at the
University of the Witwatersrand was
established

PREFACE

MANY works have been published dealing with the history of the Cape during the eighteenth century, but few have dealt with its architecture in any detail. The first attempt to record this early Colonial work with pen and pencil was in 1898, when Mrs. A. F. Trotter, in a special number of the "Cape Times," published an interesting illustrated article on the subject. This was followed in 1900 by the publication of her well-known work entitled "The Early Colonial Houses of the Cape of Good Hope." Prior to these dates, and more particularly during the nineteenth century, little or no interest was displayed in the buildings, many of which were allowed to fall into a state of disrepair or were remodelled in the prevailing fashion of the day.

It was due chiefly to the energies of Mr. Cecil Rhodes and Mr., now Sir Herbert, Baker, R.A., who wrote an introduction to Mrs. Trotter's book, that an interest was at last awakened in the old houses. Cecil Rhodes purchased several and commissioned Sir Herbert Baker to restore them and also to secure any fine examples of furniture or fittings that might be available. Thus we find embodied in Groote Schuur, the house built by Sir Herbert Baker for Cecil Rhodes, the entrance door of Elsenburg and that of the Armourer's Quarters at the Imhoff Battery, two excellent examples of the craftsmanship of the eighteenth century which might otherwise have disappeared.

In 1922 was published Miss Dorothea Fairbridge's fine work, "Historic Houses of South Africa," in which appears a chapter on South African architecture dealing with some of its characteristics. This work, however, is mainly concerned with the history of the buildings and their owners. About the same time the Cape Institute of Architects published a portfolio of measured drawings by Messrs. F. M. Glennie and F. W. Mullins illustrating a number of doorways and the Wine Cellar at Groot Constantia.

In 1920 Mr. Gerard Moerdyk of Pretoria made an extensive tour of the Cape and surveyed the most important of these buildings. His drawings, when ready for publication, were sent to the High Commissioner's Office in London where unfortunately they were mislaid or destroyed.

In view of the fact that so many of the old buildings at the Cape are being demolished or altered out of recognition, it has long been felt by architects and art lovers that as complete a record as possible should be made. With this end in view this work, the first of a series, has been compiled, somewhat hastily, it must be admitted, but with the hope that a more comprehensive and thorough survey may follow at a later date.

It may be remarked that many well-known houses have not been included in this volume. This is due to the fact that data were not available and lack of time had prevented complete surveys from being made.

At the outset I wish to express my gratitude to the Carnegie Corporation of New York, the Witwatersrand Council of Education, and Mr. E. B. Farrow of Johannesburg, for their generous assistance which has made the publication of this work possible.

For the valuable data from which it was possible to prepare the drawings I am indebted to the following architects: Messrs. F. M. Glennie, F. W. Mullins, V. S. Rees-Poole, Gordon Leith, L. A. Elsworth, James Morris, H. H. McWilliams, N. M. Eaton, Gerard Moerdyk, C. D. St. Leger, C. W. Roxburgh, and to the following who, as students, accompanied me on a tour of the Cape and surveyed the remainder of the buildings illustrated in this work: Messrs. W. G. McIntosh, R. D. Martienssen, L. R. F. Bustin, D. S. Haddon, D. H. Epstein, C. J. Slade, B. W. Middleton, N. Hanson, R. M. Ellenberger, H. Smeaton, E. G. Tucker.

To Mr. L. Mansergh I am grateful for permission to copy and reproduce the valuable drawings, now in his possession, of the façade of Government House, the Avenue Gates, and the Dolphin Fountain in the Castle, Cape Town, structures which have all disappeared.

For the photographs I am indebted to Messrs. N. Hanson, R. M. Ellenberger, W. G. McIntosh, R. D. Martienssen, and particularly to Mr. Arthur Elliott of Cape Town, who has devoted so many years of his life in getting together a remarkably valuable collection of photographs of the historic buildings and documents at the Cape.

For permission to reproduce the portrait of L. M. Thibault by Lady Anne Barnard I have to express my thanks to the Earl of Crawford and Balcarres.

I wish also to acknowledge my indebtedness to the following authorities and architects whose works and theses I have largely consulted and from which I have, in many instances, made extensive quotations:

Professor Eric Walker: "A History of South Africa."

Mr. F. W. Mullins: "A Thesis on the Castle, Cape Town."

Mr. C. H. N. Merrifield: "A Thesis on the Town Houses at the Cape."

Mr. F. K. Kendall: "The Restoration of Groot Constantia."

Miss Dorothea Fairbridge: "Historic Houses of South Africa."

M. Henri Deherain: "Louis Thibault" (a paper read before the Institute in Paris March 6th, 1924).

Mr. C. G. Botha: "Social Life in the Cape Colony in the Eighteenth Century."

Mr. F. R. Yerbury: "Old Domestic Architecture in Holland."

Dr. P. W. Laidler: "A Tavern of the Ocean."

Mr. C. Holme: "Old Houses in Holland."

And to Mr. John Gubbins of Ottoshoop, Transvaal, for the use of several references in his valuable library.

I am particularly grateful to Professor Leo Fouché of the University of Pretoria for the vast amount of trouble he has taken in verifying and amplifying much of the historical and technical data; to Mr. Graham Botha of the Union Archives and Professor Eric Walker of the University of Cape Town for their kind assistance and to Professor Slothouwer of the University of Delft with whom I discussed many technical details.

The drawing on the title-page is by Mr. F. W. Mullins.

Finally I wish to express my sincere thanks to Mr. J. Fassler who, as a student at the University of the Witwatersrand, prepared the majority of the drawings illustrated.

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September 1933

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Those who wish to go further into the subject are advised to consult Mr. Sidney Mendelssohn's very comprehensive volumes of "Bibliography of South Africa."



MAP OF THE CAPE IN THE XVIIITH CENTURY.

INTRODUCTION

TO UNDERSTAND and appreciate the architecture of any country it is as well to recall the conditions—historical, social, political, geological and climatic—under which it was evolved, these being important factors in the development of any architecture. I have, therefore, endeavoured in this outline to trace, as briefly as possible, the conditions which influenced the development of architecture at the Cape in the eighteenth century.

HISTORICAL

In 1556 the Netherlands, which had formed part of the Empire of Charles V, passed to the Kingdom of Spain. For some thirty years previously the Reformation had made steady progress in the Low Countries in spite of persecutions and tortures.

In 1564 began that great struggle of the Low Countries for their religious and political freedom which culminated in the Union of Utrecht, by which the northern provinces were separated and became the United Netherlands. The religious persecutions in the South drove many wealthy financiers and refugees to Holland, which thus became the great banking centre of Western Europe. Amongst these refugees might be mentioned Frans Hals the famous painter, Elzevir the printer, and Estevin the mathematician and military engineer.

In 1648 the Peace of Westphalia recognised the independence of Holland, which was then an ally of France. Prosperity ensued and, in spite of the wars waged against her later by Louis XIV, she became the richest and most civilised country in Europe, "the heir to the glory and prosperity of Venice."

Long before her weary struggle with Spain was ended she had established her trade with the East. In 1602 the Dutch East India Company was granted its charter and in 1650 it was decided to establish a half-way house to India at the Cape of Good Hope.

Johan van Riebeeck was sent out in 1652 to found the first settlement, which was to serve the purpose of a victualling station for passing ships, and to erect the little Fort de Goede Hoop. This was a simple structure of timber and earth, situated somewhere near the site of the present General Post Office. Van Riebeeck also laid out the Company's garden in collaboration with Hendrik Boom, his master gardener, established a good water supply, and set up a simple form of government. By 1657 the settlement had extended as far as the Liesbeek valley, where several of the free burghers possessed small farms.

When van Riebeeck left the Cape in 1662 the small village of De Kaap was in existence, "a mere huddle of houses, it is true, but an unmistakable centre of Western civilisation."¹ The Company had established its farm and orchard at Rondebosch, where a great barn was erected, still known as Groote Schuur, whilst the Commander had his own estate at Boscheuval, near Wynberg, on the southern boundary, now known as Bishopscourt.

In 1660 the European population of the colony consisted of forty-six adults and fourteen children: of these, however, there were only sixteen free families in the village, ten mechanics, one grocer, one baker and four canteen keepers. By 1672 the population had increased to sixty-four free men who, with the garrison, provided a total force of three hundred and seventy.

After the outbreak of war with England in 1666 the Castle was commenced. The work was stopped, however, when the Treaty of Breda was signed, but in 1672, when Louis XIV invaded Holland, it was hastily resumed and the new buildings were occupied by the garrison two years later.

In 1679 Simon van der Stel was appointed Commander and later became the first Governor. In spite of the unsettled conditions which existed in the interval between van Riebeeck's departure and the arrival of van der Stel, the colony had grown considerably, extending as far as Saldanha Bay, Vishoek, Hottentot's Holland, Eerste Rivier and Tygerberg.

Soon after his arrival van der Stel founded the village of Stellenbosch and arranged for the settlement of farmers along the Berg River. Immigration was encouraged and in 1688 the first batch of French Huguenots arrived, some two hundred, who settled mainly at Drakenstein and French Hoek. Of these Huguenots it has been said that "economically and socially their influence was out of all proportion to their numbers. They were of a better social class than most of the Dutch and German Settlers who accompanied or preceded them; some of them were skilled vine and olive dressers or artisans."²

In 1699 Simon van der Stel retired to his estate of Constantia and handed over the Governorship to his son, Willem Adriaan, who was keenly interested in the development of the colony, and did much to encourage the planting of trees and the cultivation of flowers and fruit.

¹ Walker, see references.

PLAN OF CAPE TOWN ABOUT 1700

TRACED FROM A MAP IN THE CAPE ARCHIVES

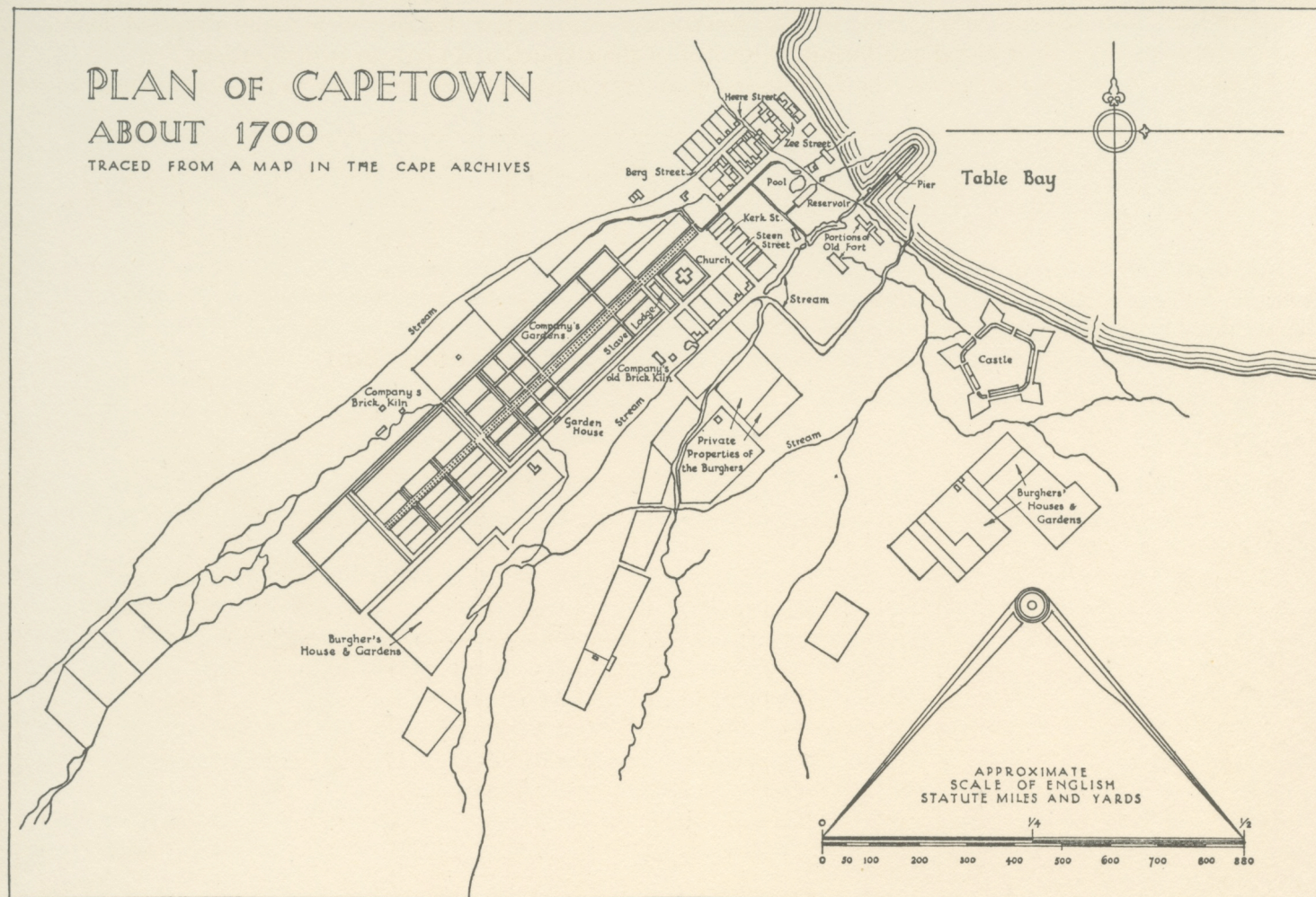


FIG. 1

The settlement continued to grow rapidly. Troubles, however, arose between the burghers and the new Governor which culminated in a Commission being appointed to enquire into the grievances of the former, with the result that van der Stel was dismissed from his post in 1707.

A description of the colony written about 1710, shortly after van der Stel's departure, is given by an English traveller, Maxwell. "The Dutch," he wrote, "have settled for the Convenience of a Rendezvous for their homeward bound East India fleet, and they have possess'd themselves of the country, 60 miles from the place of their first settlement. Besides their principal town in Table Valley, where they have a Fort, a Hospital, a supply'd Church, with about 300 families, they have two other small towns in the country call'd Dragenstein and Stellambus—There are about 120 families, and have one minister between both villages, a Dutchman 'who speaks French'."

The free burgher population of the colony in 1687 was one thousand one hundred and forty-six, whilst in 1710 it numbered three thousand two hundred and sixty-four.

Through the energy of the van der Stels, Cape Town had become an attractive little town. The Castle, which had been up to now a mere military work, was embellished by Simon with its beautiful gateway, and the Kat, or dividing wall, with its luxurious quarters for himself and the Lieutenant-Governor, was constructed. Under his care the gardens were laid out and became a wonder to passing travellers and visitors. A pleasure-house overlooking the gardens was erected, and he also built a great hospital and planned and began a fine church. Constantia, his beautiful country house, became famous beyond the confines of the Cape.

His son, Willem Adriaan, built the Groote Kerk, the foundations of which had been laid by his father, and laid out another fine garden behind the mountain at Newlands. He planned, on a scale hitherto unknown, his wonderful Vergelegen, which was to surpass Constantia. On either side of the gardens, by 1710, the houses of the burghers and officials were springing up. "The last two decades of the seventeenth century and the first of the eighteenth were the most important in the early history of Europeanised South Africa."¹

In 1713 Cape Town was visited by a disastrous epidemic of smallpox, which carried off nearly one quarter of the inhabitants in six weeks. Little development appears to have taken place between 1710 and 1750 owing to the decline of the Dutch East India Company and the European wars.

"The Cape Colony of 1730, however, was not without its element of strength. It was more homogeneous than it had ever been before. Time, intermarriage, and the stresses of the van der Stel controversy, steadily welded the

¹ Walker, see references.

composite European elements into a single people: newcomers were so few that they were easily absorbed: above all the Huguenots mingled their blood and identity with that of their Dutch and German fellow citizens.”¹

The succession of Ryk Tulbagh to the Governorship in 1751 marks another landmark in the development of the

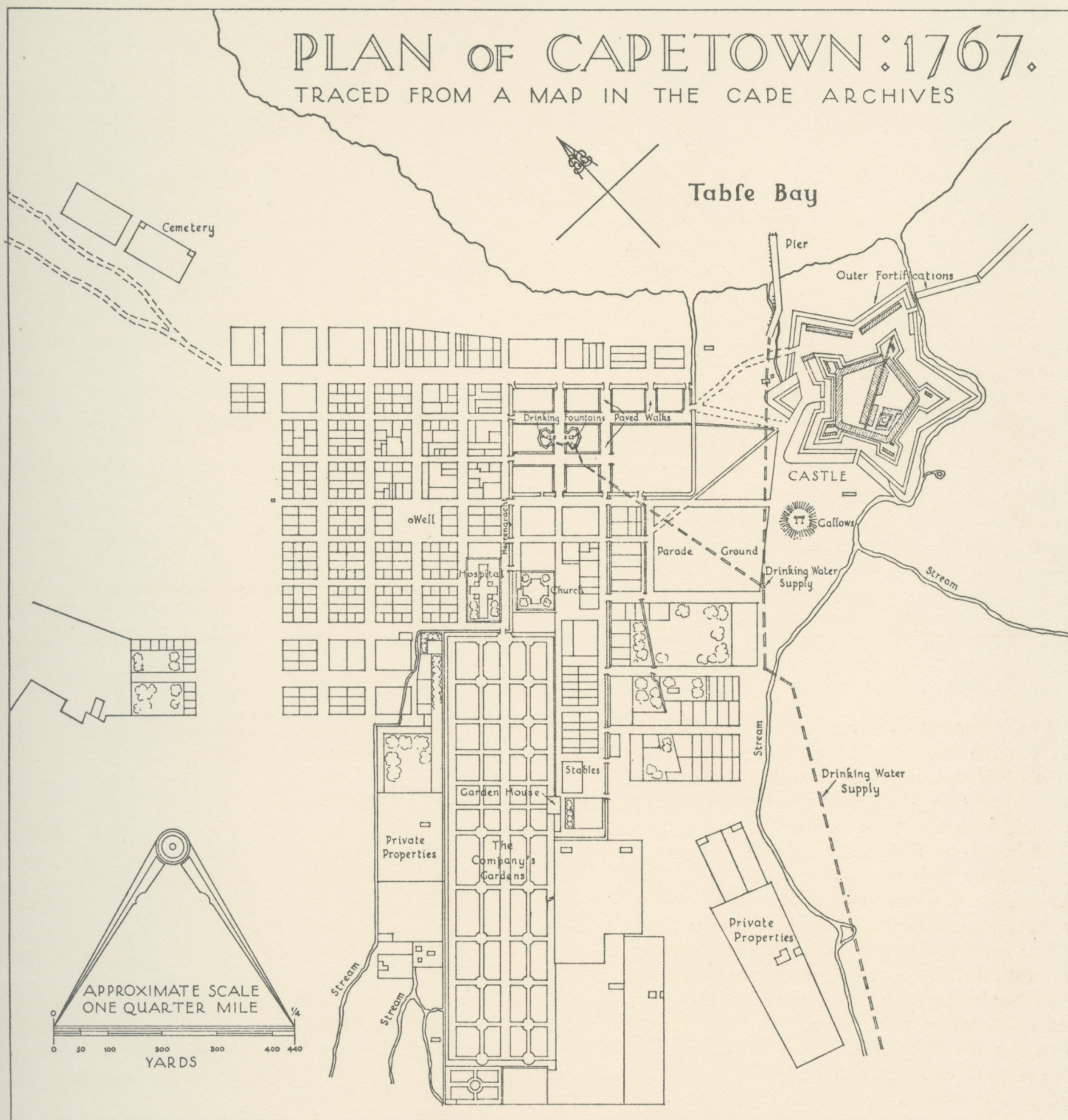


FIG. 2

Colony. During his régime, and in fact for the next twenty years, the country passed through a period of unparalleled prosperity. Many improvements were effected and the architecture of the town, Kaapstad, as it was now called, probably reached the flood tide of its development during this period.

In 1775 there were some 1,200 substantial houses, many of which were double-storeyed with flat roofs. These houses were plastered and whitewashed or tinted in gay colours. The streets were lined with oak trees and had canals of running water. The Burgher Watch House was erected in Tulbagh's time. Thus the town, with its fine church and hospital and background of gardens, had an air of distinction, hitherto unknown.

¹ Walker, see references.

The inhabitants depended upon passing ships for their living, hence a large number of boarding houses and canteens flourished during this period. In the countryside the farmers were also prosperous. Stellenbosch, which had been destroyed by fire in 1710, was rebuilt and possessed a fine new Drostdy. The river had been diverted to prevent the disastrous floods and substantial farm-houses were being erected.

The Cape was visited by another serious epidemic of smallpox in 1755 which further decimated its population; nevertheless, in 1756 the population had increased to five thousand one hundred and twenty-three burghers and five thousand seven hundred and eighty-seven slaves.

The outbreak of the Seven Years' War in 1756 was a serious setback to the Colony. There was a considerable falling off in shipping, and, as a result, many of the wine farmers became bankrupt. About 1760, however, owing to the struggle between the French and English for supremacy in the East, ships flocked into Table Bay once more and, until 1763, when the news of the conclusion of peace was received, the farmers at the Cape received excellent prices for their produce.

After this, another period of depression set in, but, from 1770 onwards, in spite of the fact that the Dutch East India Company was entering upon its final decline, things considerably improved and exports increased. The British East India Company, owing to its successes over the French in Indian waters, had obtained a large measure of control in Eastern trade both with India and China, and as a consequence large numbers of ships put into Cape Town and Simonstown. The big new hospital talked of in Tulbagh's time was being built at last. Most of the materials had to be sent from the Fatherland, and then, as now, the best way to keep down the cost of outward carriage was the promise of a return cargo.¹

The burghers at the Cape were discontented and very dissatisfied with European administration and rule, as were the Colonists in America. They sent representatives to Europe to lay their grievances before the Company and to demand, in a sense, some form of self-government.

"However, temporary economic salvation had come to the Cape, not for the last time, by war and, with it, a check to mutual recriminations. The War of American Independence has gradually opened out into a world war of the old style between Great Britain and the Bourbon Powers, and the Netherlands had been drawn in on the side of France and Spain. . . . At once the Cape was dragged out of the political backwater in which it had lain for so long. With Warren Hastings fighting for the life of 'John Company' against Indian Princes and their French allies, it became a question whether France or Great Britain would occupy the halfway house to India. In the year of Yorktown, 1781, Commodore Johnstone and Admiral Suffren, bound on the same errand, came on one another unexpectedly at Porta Praya in the Cape Verde Islands: Suffren emerged least battered from the indecisive battle, and when Johnstone neared the Cape he found the Frenchman in possession."

"The French virtually occupied Cape Town for three years. . . . House property, slaves, horses rose fifty to one hundred per cent in value: the demand for produce was so great that the Company had to fix maximum prices to protect itself and its allies: Cape Town blossomed forth as 'Little Paris' with marked effects on the morals of the rising generation."¹

The population in 1793 consisted of thirteen thousand eight hundred and thirty burghers and seventeen thousand seven hundred and sixty-seven slaves.

After the boom, discontent again prevailed, and came to a head in 1795 when Graaff Reinet and Swellendam rebelled. At the same time, came the first British occupation which lasted until 1803. Lady Anne Barnard, who accompanied her husband, the Colonial Secretary, to the Cape in 1797, has left us, in her letters and diary, an interesting description of Cape Town and its surroundings at that time.

In 1803 the Colony was handed over to the Batavian Republic in terms of the Treaty of Amiens, but to protect it from the French it was again occupied by the British in 1806 and, under the general peace settlement of 1814, was finally ceded to Great Britain.

It was during the period of 1652-1814 that the buildings illustrated were erected, but, with the exception of the Castle, commenced in 1666, the majority, if not all, were probably erected in the second half of the eighteenth and the beginning of the nineteenth centuries.

The view by Allard, reproduced in Fig. 4A, is from an Amsterdam Album of Cities of the World, and resembles several published in various sources between 1660 and 1700. Though reckoned important enough to be regarded as one of the "Principall Cities," the town is not engraved—nothing besides the castle and a subsidiary fort is shown; the former also appears larger in some views, with pepper boxes which are probably shelters for statues. It is presumably due to the luxuriance of the engraver's imagination that the bay is occupied by a good-sized fleet or a few fine-sized ships, patriotically English or Dutch according to his nationality.

¹ Walker, see references.

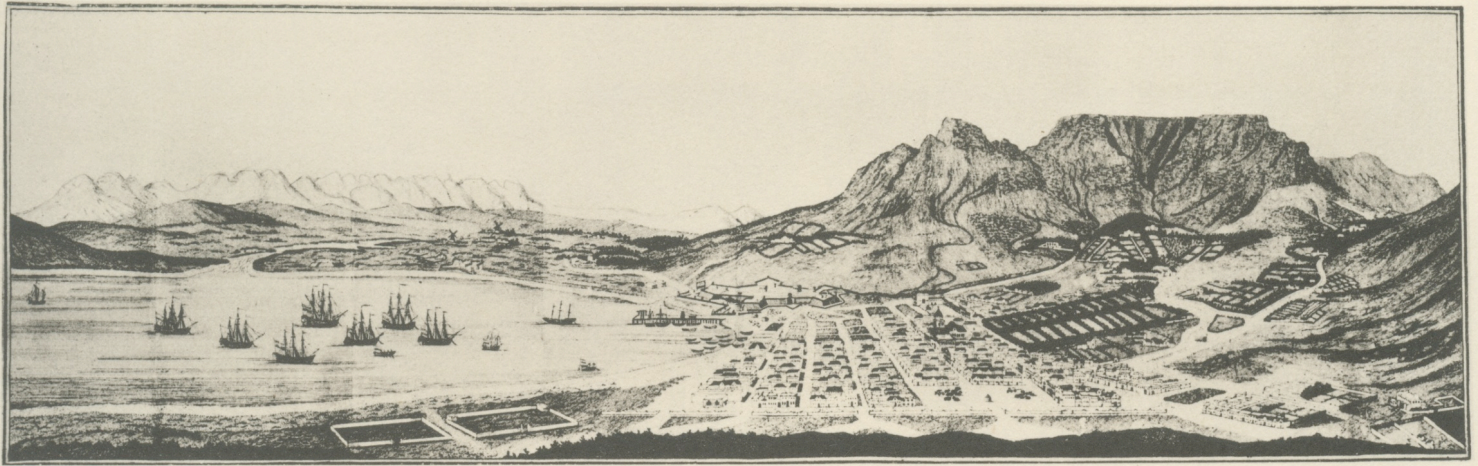


FIG. 3. CAPE TOWN, C. 1763.

[Photo : Arthur Elliott]

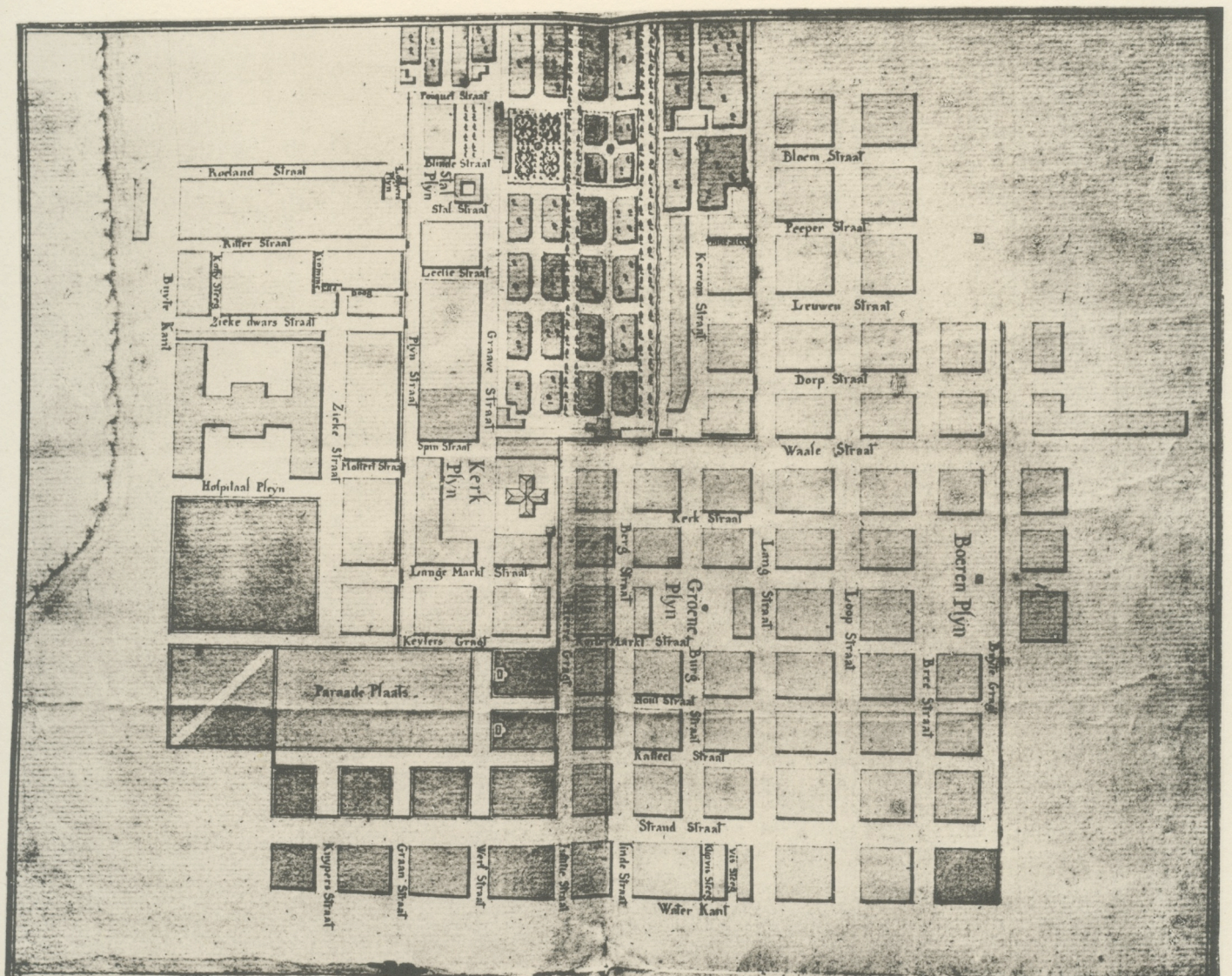


FIG. 4. PLAN OF CAPE TOWN, C. 1804.

[Photo : Arthur Elliott]

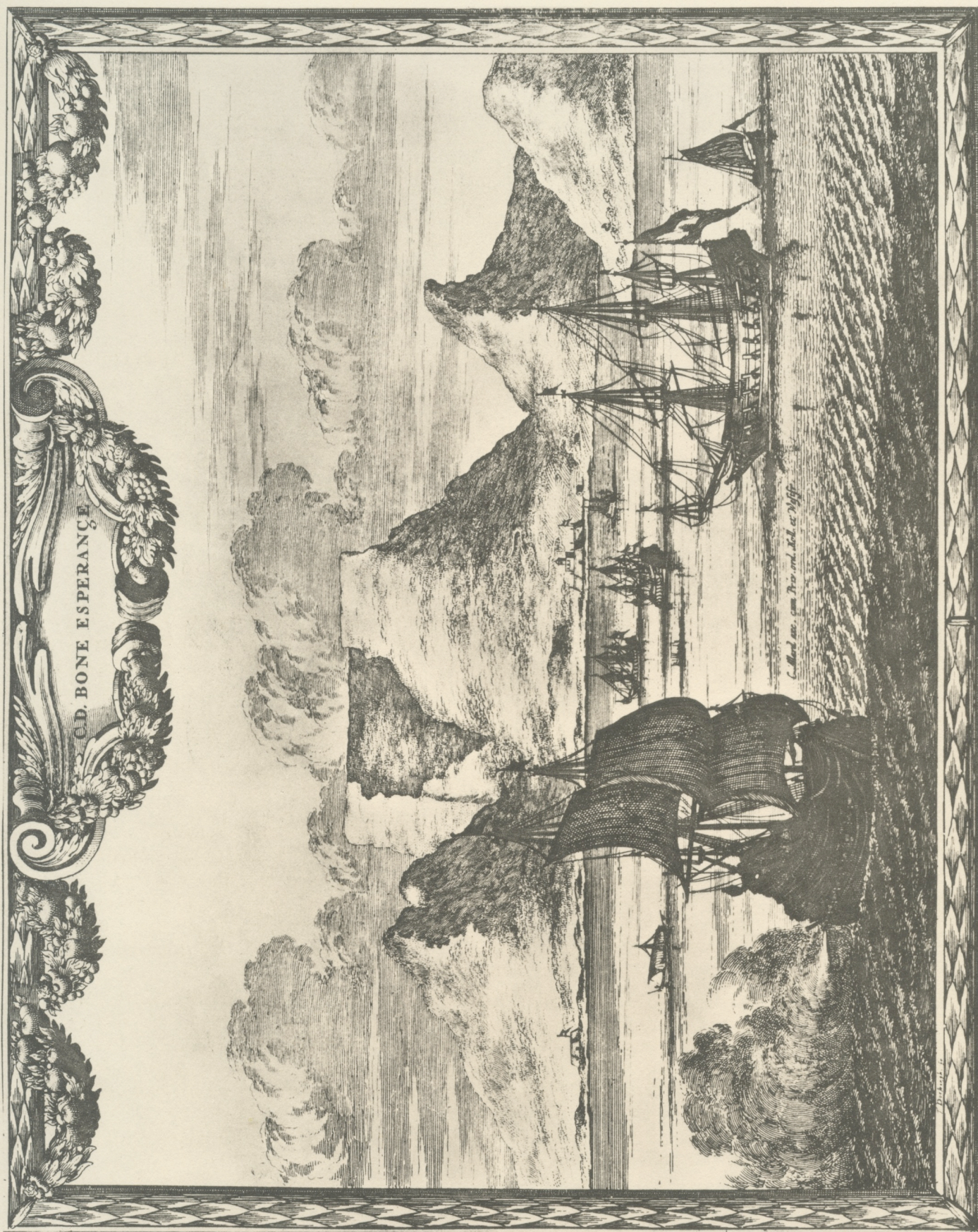


FIG 4A. VIEW OF CAPE TOWN FROM THE SEA. ABOUT 1660.

ARCHITECTURAL CHARACTER

WHILST the architecture at the Cape is derived from European sources, there are many points in which it differs from its European prototypes. To appreciate this fully, it is essential to consider briefly the source from which it was mainly derived, the architecture of Holland during the seventeenth and eighteenth centuries.

Holland in the seventeenth century, in spite of her long struggle with Spain, held a unique position in Europe in the world of art. Her painters produced masterpieces which have hardly, if ever, been equalled to this day. Her craftsmen were second to none. Her architecture, essentially an architecture of brick, influenced English architecture and was in turn strongly influenced by France.

In his introduction to a work on the "Old Houses of Holland"¹ Mr. C. Holmes states: "It is in the old towns of Holland that the architectural expression of the Dutch people is to be sought. Theirs was an intimate and human architecture, concerned with everyday events, and it developed out of the civil and domestic life.

"Their domestic art was essentially the expression of a nation urgently concerned with the material, matter-of-fact side of everyday life, and bore close kindred to its needs, its aspirations and its achievements: it was corporeal rather than spiritual in aspect, reflective of the market-place, the fireside and the home. And while the continuous building tradition of certain other countries was allied to ecclesiasticism or was a movement instigated by the aristocracy, in Holland it was democratic² in general trend, an art bound up in the interests of the people and existing for their good and welfare. It was urban rather than rural in its principles.

"In a country notable for its manufactures and commercial activities, men congregated together for mutual gain. A sturdy race they were, unimpressible, but kindly and charitable, and their comfortable homes were in keeping with their temperament."

To a certain extent the same conditions prevailed in England in the seventeenth and eighteenth centuries, during which period the finest examples of English domestic architecture were produced.

The old houses in Holland were invariably constructed of brick. Stone is not found in that country, but had to be imported, hence the use of masonry was rare. Where stone was employed, it was generally the so-called "blue stone," imported from Belgium. Owing to the restricted sites, the houses had very narrow frontages and were carried up to a greater height than was required at the Cape. The use of steep roofs constructed of timber necessitated the employment of the gable, a characteristic feature of the design. In the dull climate, ample light was necessary to the interior, hence the use in early work of large windows with their transoms and mullions and in the eighteenth century the great sash windows. Colour was used to a large extent in the woodwork, particularly in the window shutters. The fine entrance doors, set well above street level with a landing approached by a flight of steps and often furnished with a seat, form the central feature of the design.

The houses at the Cape were in complete contrast, although the gable, the great windows and rich entrance doors were employed. The early settlers in South Africa were severely handicapped in their lack of building materials. There was little or no stone that could be easily quarried and dressed, the bricks made locally weathered badly and had to be covered with plaster, timber suitable for ordinary building purposes was scanty and had to be brought from a great distance, roofing tiles and slates were not available. In spite of all these limitations buildings extremely simple in design yet distinctive in character were produced in which were reflected the charm of the old domestic architecture of Holland.

The climatic conditions of the Cape varied considerably from those of the land of origin of the settlers, a fact which also produced variations in their architecture. A brilliant sunshine all the year round with but little rain except in winter necessitated the employment of large, airy and lofty rooms covered with heavy roofs designed to keep the rooms cool, and shuttered windows which effectively kept out the heat during the day. Also, as a good deal of time was spent in the open air, the ample stoeps shaded by great oaks, and the enclosed courts, often covered with a trellised vine, were indispensable adjuncts to every home.

The great distances to be traversed by visitors and friends, combined with the innate love of hospitality of the Dutch people, induced them to build large reception rooms and kitchens in their homes.

Thus we find an architecture being developed peculiarly suitable to the climate and to the social life of the people, yet totally different in character from that of Holland.

¹ See references.

² Bourgeois would probably be a more suitable term.

THE BUILDINGS

The earliest houses appear to have been constructed with a framework of timber covered with mud ("wattle and daub" as it is called) and roofed with thatch. Van Riebeeck's fort was constructed of timber and earth, whilst his own quarters were of rough stone in mud mortar, the houses of the garrison being of wood. Later, rough stone in lime mortar was largely employed although, quite early, local bricks came into use, but, owing to their porosity, the walls had to be plastered.

Valentyn,¹ writing in 1714, states that there were about 254 private houses in Cape Town, not including the Company's buildings. "They are mostly built of Cape stone and, therefore, of one storey, because they would otherwise suffer too much from the heavy gusts of winds: such houses, likewise, are generally, for that reason, covered with thatch—a reed thatch for a double storey costs from 300 to 350 Rdrs.—These houses are built fairly comfortably, and provided with several very good rooms, a double storey house having two salons (zaletten) on the street and several middle and back rooms, and often also a large yard behind."

"Since 1695," he continues, "double-storeyed buildings have come in." In 1705 he notices that houses have become considerably bigger, higher and finer than formerly. "These houses are a double dwelling, upstairs and down, which have, in a manner of the houses in Amsterdam, stairs leading up." There is no doubt that the double-storeyed house referred to by Valentyn consisted of a ground floor with attic rooms in the roof.

Mentzel,¹ who arrived at the Cape in 1732, in describing the houses, says: "The private dwellings of the burghers are uniformly built of brick under a thatched roof, and are all single-storeyed—or rather are all on the ground floor without either basement or cellars. It would be a mistake to assume that the thatched roofs spoil the appearance of the town. On the contrary they look quite neat and cannot be compared to the straw-covered roofs in German villages or farms."

In spite of the fact that as early as 1717 experiments had been carried out for constructing watertight flat roofs, chiefly in connection with Government buildings, it was not until 1732, according to Mentzel, that the first flat-roofed private house was erected. In his "Description of the Cape," he states: "In 1732 a tailor by the name of Muller, who had amassed a large fortune by trade, pulled down his corner house in the Market Square and put up a new three-storeyed building (basement, ground and first floors) with a flat roof in the Italian style. Although this roof was very well built of Dutch clinker tiles set in lime plaster, it was impossible to keep it watertight, until three or four years later a friend of the owner recommended that the roof be given several coats of oil, either fish or train² oil, such painting to take place in very hot weather. This advice was followed up with excellent results."

Later he refers to a fire caused by slaves in 1736, which resulted in several houses being built in the above manner.

Illustrations of Greenmarket Square and the Parade in 1764 show single-storeyed houses with thatched roofs, and in some cases dormer windows and gables, but only one or two double-storeyed houses with flat roofs are indicated. Sparrman,¹ writing in 1772, says: "The streets are wide, but not paved: several are planted with oaks: the houses are pretty: they are usually of two storeys and the majority are in stucco, whitened externally: some are painted in green. This colour, which one never sees in our homes in Sweden, is the favourite colour with the Dutch: with them houses, clothes, rowing-boats, ships, all are green."

He also mentions that a large number of their houses as well as the churches were thatched with reeds, the remainder being covered with what one calls "toit à l'Italienne et qui ressemble aux tuiles plates dont nous nous servons pour les plancheurs."

Thunberg,¹ a Swedish naturalist, who stayed at the Cape from 1774 to 1775 and returned in 1778, remarks: "The town has been so beautified during my absence that one could hardly recognise it. Many houses have been demolished and new ones constructed, two or three storeys in height."

De Yonge,¹ who visited the Cape in 1793, says: "No place known to me has, relatively to its population, so many fine and handsome houses. In this the inhabitants are magnificent to the point of extravagance. Some of these houses cost up to 60,000, 70,000 and, a few years ago, 100,000 florins. Those of 25,000 to 30,000 florins are quite small. Building is here not simply a hobby, it is a passion, a madness, an infectious craze, which almost everyone has caught. As there are no factories here, much of the furniture has to be brought from Europe. What is made here is worse, clumsier and more expensive. Cabinets, chairs, wardrobes and tables come from Holland, glassware and table services from England, and everyone must have the most expensive. Roughly speaking, what costs a gulden (florin) at home, costs two and a half gulden here."

It is evident, therefore, that towards the end of the eighteenth century the flat-roofed type of house was generally employed in the town, whilst the thatched and gabled roof was commonly used for the suburban and country houses. The Old Thatched Tavern, a relic of the eighteenth century, kept its thatch until 1840, when it was replaced by a flat roof.

With one or two exceptions, the buildings dealt with in this work comprise the town and country houses. The plans of these structures are extremely simple, the town houses being in most instances two storeyed, whilst those in the country, with rare exceptions, are one storey in height.

¹ See references.

² Oil obtained from the fat or blubber of whales.

TOWN HOUSES

The plan of a typical town house is given in Fig. 6. It invariably consisted of an entrance hall (voorhuis), flanked by reception-rooms, leading to a spacious inner hall (achterhuis), lit from a courtyard and communicating with the dining-room and kitchen quarters. This inner hall often served as the dining-room, and from it a staircase led to the rooms above. The slave quarters, fuel stores and loft were usually grouped together in outbuildings at the back of the site. A four-foot passage invariably separated each house from its neighbour. This served the purpose of giving access to the rear of the house, acting as a drain for the rain-water from the roofs, and was also an additional precaution in case of fire.

In front of the entrance and usually the full width of the façade was the stoep, a characteristic feature of both the town and country houses. The term "stoep," or "bordes" as it was usually called, is used in Holland to denote the landing in front of the entrance door of the town house, the ground floor of which was usually raised some feet above the street level. The term is also applied in that country to any structure slightly raised above street level, such as the pavement in front of a house. A raised stoep is called a "hooge stoep."

Thus in Holland the stoep formed an important element in the design of the façade approached by a flight or flights of steps.

At the Cape, however, it was an indispensable feature of the house plan, where, in hot weather, the owner and his family could take the air or receive their guests. It was raised a few feet above ground level, and in some cases, due to the sloping site, access to the basement rooms or cellars was obtained below. Invariably it was terminated at each end with a brick or stone-plastered seat, some being finished with an attractive iron balustrade.

The courtyards at the rear of the houses were paved and sometimes planted with trees (Fig. 5), or covered with a trellised vine, whilst occasionally a small formal pool of water was introduced (Fig. 7). These courtyards are reminiscent of the attractive courts in the Dutch houses in Holland, frequently illustrated in the paintings of the time. Thus, we find, most delightful vistas are obtained upon entering the front door of the house and looking through the inner hall to the cool sequestered court beyond.

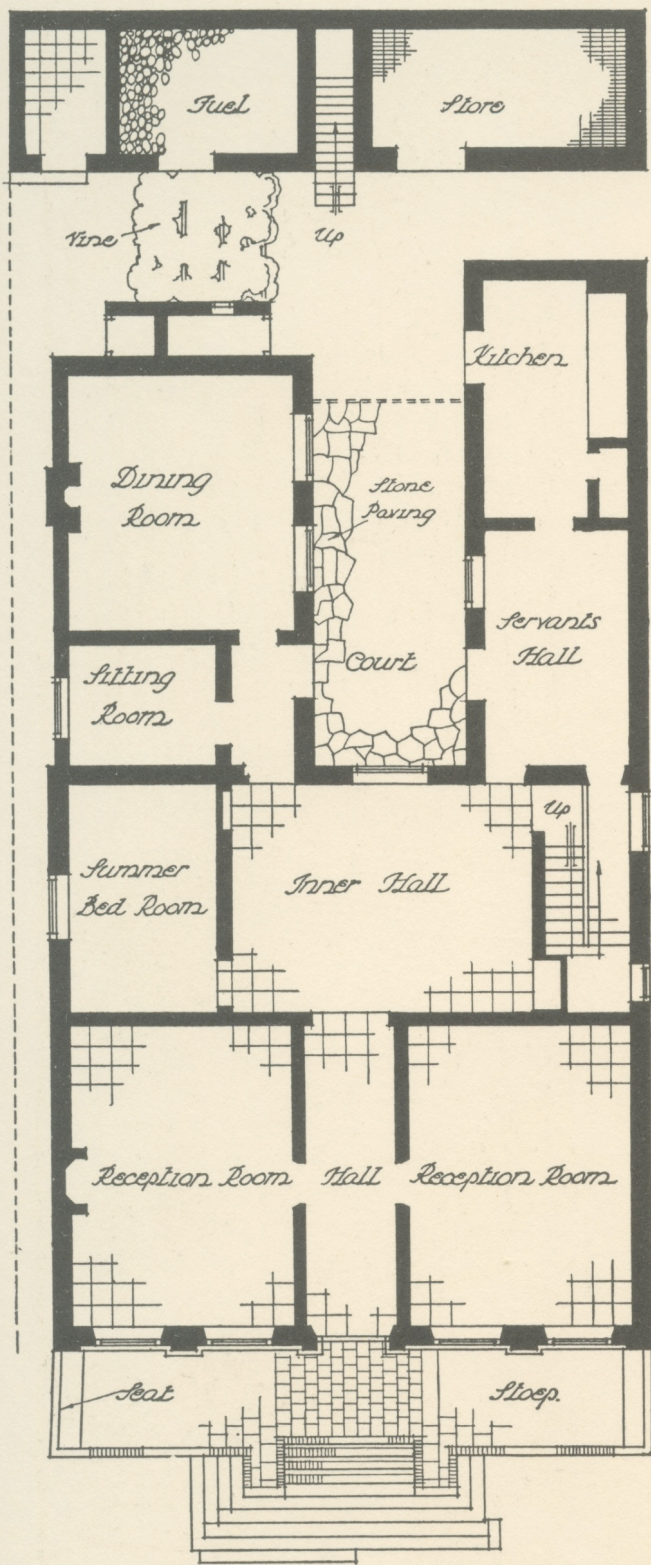
The treatment of the façades was equally simple and attractive, varying from the small single-storeyed house with its shaped parapet (Figs. 10 and 11), or simple cornice, to the more elaborate front of two storeys similarly finished. Pilasters were sometimes introduced and occasionally one finds a single room (Dak Kamer) on the roof, from which the ships entering Table Bay could be seen. Frequently, as has been mentioned, a lofty stoep is employed forming cellars below, thus raising the whole façade considerably above ground level (Fig. 12), whilst in rare instances a columned portico occurs (Plate 31). Further variety in treatment was provided by the elaborate entrance doors, which vary considerably in design, and were surmounted by fanlights which served to light the entrance hall.

Internally the walls were simply finished in plaster, tinted or occasionally decorated with a stencilled pattern. The floors of the rooms on the ground floor were either of tiles or yellow wood, the ceilings being formed by the exposed timber beams carrying the wood floors of the rooms of the first floor. The first floor ceilings were similarly constructed, the boarding in this case being covered with a layer of puddled clay or lime concrete on top of which were embedded bricks or tiles in lime mortar.

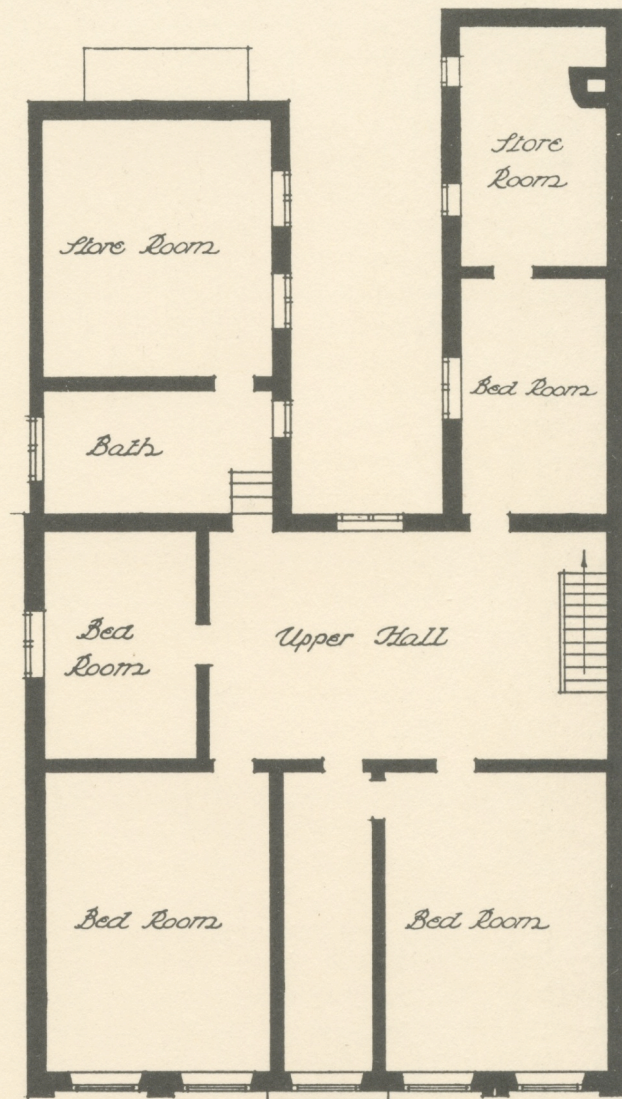
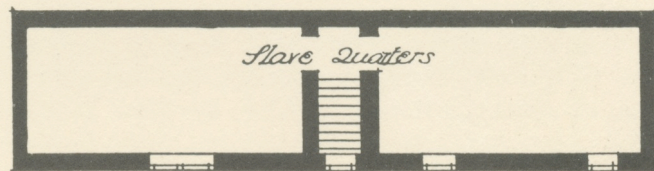


Drawn by H. H. McWilliams

FIG. 5. COURTYARD OF A TOWN HOUSE



Ground Floor Plan



First Floor Plan

FIG. 6. THE PLAN OF A TYPICAL TOWN HOUSE



Drawn by H. H. McWilliams

FIG. 7. COURTYARD OF A TOWN HOUSE WITH POOL

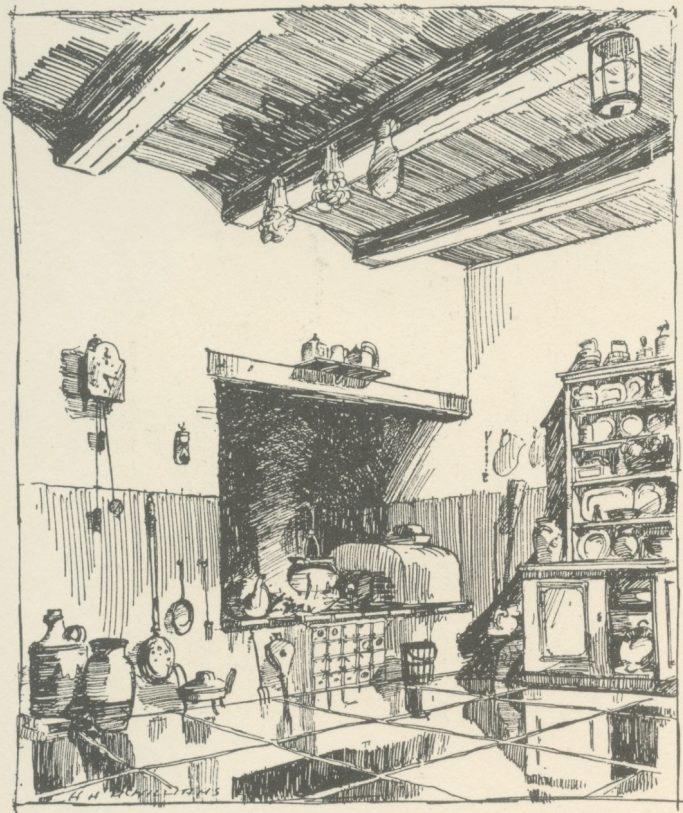


FIG. 8. INTERIOR OF A KITCHEN, TOWN HOUSE



FIG. 9. OLD PUMP, CAPE TOWN

The internal doors, hung in a massive frame, were invariably of the single-panel type with wide styles, the panel being raised and moulded. Very often the more important rooms were furnished with built-in cupboards, consisting of a recess in the wall fitted with shelves and enclosed by doors, the lower pair being panelled and the upper, with shaped heads, being glazed. The designs of these cupboard fronts vary considerably and are reminiscent of the fine armoires, such characteristic pieces of furniture in Holland in the seventeenth and eighteenth centuries.

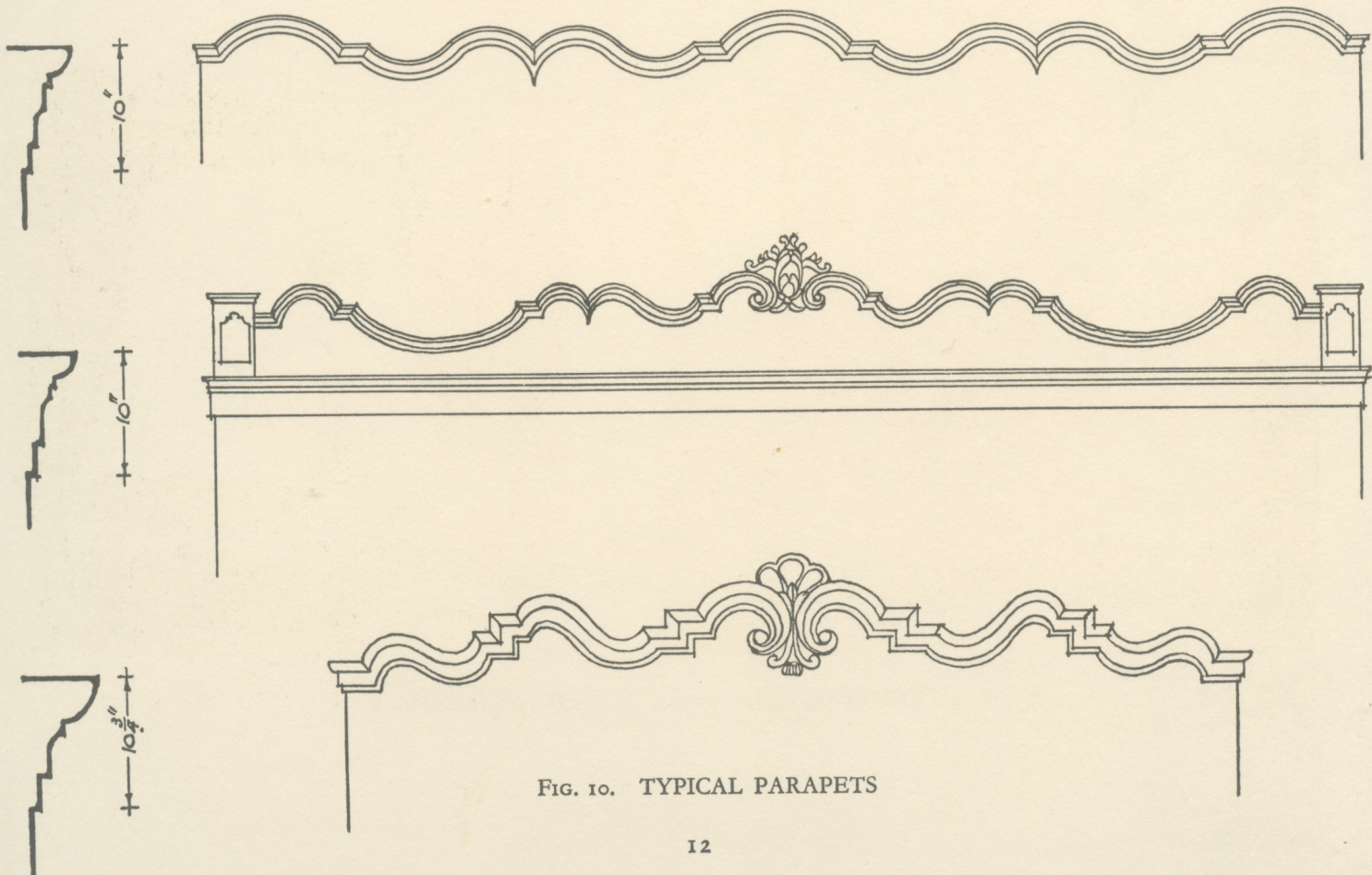


FIG. 10. TYPICAL PARAPETS



[Photo : Arthur Elliott]

FIG 11. HOUSE IN WALE STREET, CAPE TOWN.



Photo : Arthur Elliott]

FIG. 12. HOUSE (NOW DEMOLISHED)
GREENMARKET SQUARE, CAPE TOWN.



[Photo : N. Hanson

FIG. 13. MILL AT WELGELEGEN.

Fireplaces were rare, probably owing to the climatic conditions, lack of fuel or the danger of fire. In the kitchen the large open fire was employed with a built-in oven on one side. The fireplace was fitted with bars for pots, whilst an iron bar was fixed above from which pots and kettles could be suspended (Fig. 8). Kolbe¹ states that Firemasters have to inspect all houses every month—to see that chimneys are properly swept, “and that no cross bars are masoned in, on which to hang dried meat and other victuals.”

Particularly effective is the metalwork of the period carried out in iron or brass. Well-designed iron strap hinges and bolts were commonly used on the external doors and shutters, brass hinges on the internal doors, whilst brass locks and bolts, handles and escutcheon plates were invariably employed on all doors.

The drinking water supply was obtained from public wells or pumps (Fig. 9).

Internally these houses reflect the simple and attractive interiors of the houses in Holland, so well depicted in the paintings of the “Little Masters” of the seventeenth century. Externally the charm of these town houses lay in their simplicity of design, the small bricks, which were used in the stoeps and steps, the judicious arrangement of the well-proportioned openings, the rich woodwork in the doors, windows and shutters, the simple carved and moulded parapets or classic pilasters and cornices and the white plastered walls, probably tinted originally. Enrichment is almost entirely confined to the entrance doorways which were frequently framed in with classic pilasters and cornices in wood and enriched with wood carving. The fanlights, which vary considerably in design, were richly treated, many of them following the Baroque forms prevalent in Northern Europe during the eighteenth century. In some cases a lantern in wood is introduced in the fanlight, which served the dual purpose of lighting the entrance hall and the stoep, a necessity in days when street lamps were non-existent. This type of lantern was used frequently over the doors in Holland during the eighteenth century. Occasionally one finds fragments of delightfully modelled plaster work and sculpture, the latter more particularly in the pediments which sometimes crowned the slight central break in the façade.

THE COUNTRY HOUSES

The homes of the wealthy farmers in the country are in complete contrast to those of the townspeople. Hospitality is, as has been mentioned, a marked characteristic of the Dutch people, and this is best reflected in the fine old gabled houses, with their wide stoeps shaded by oaks, their enclosed courts and their cool and inviting reception rooms.

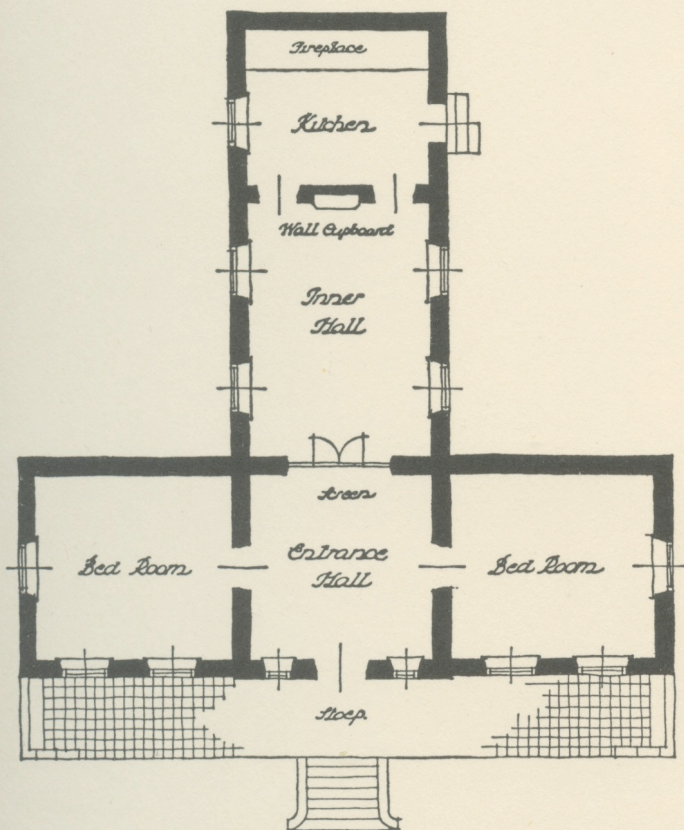


FIG. 14. PLAN OF SAXENBERG

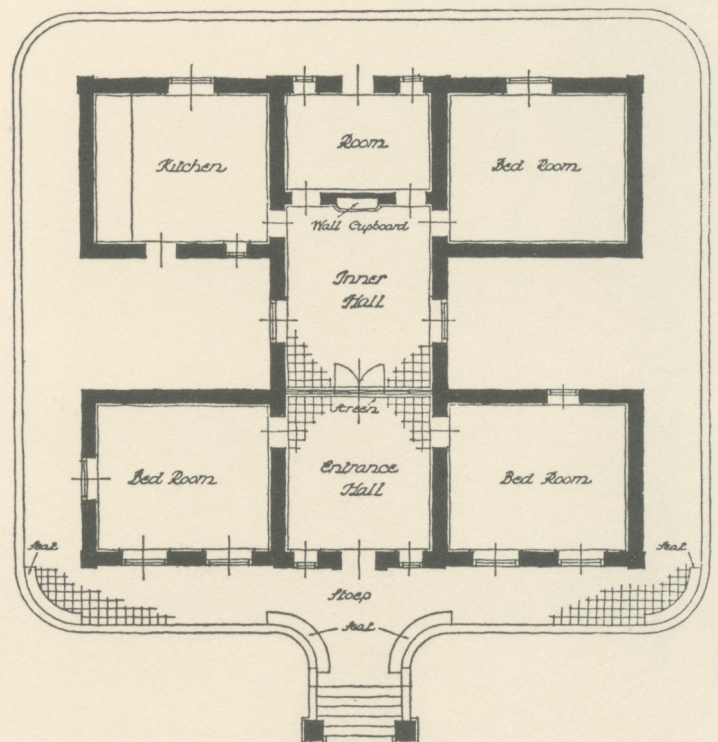


FIG. 15. PLAN OF NEDERBURG

It is in these buildings that the peculiar characteristics of the so-called “Cape-Dutch” houses are best seen, characteristics which make them so totally different from their European prototypes. Their plans vary, but the different types may be summarised somewhat as follows:—

¹ See references.

1. The \perp plan, with its central reception rooms flanked by bedrooms. (Saxenberg, Kuils Rivier, Fig. 14.)
2. The H plan, with the central portion devoted to reception rooms, the wings, enclosing courts on either side, being used for bedrooms and kitchen. (Nederburg, Paarl, Fig. 15.)
3. The \sqcup plan, with its entrance hall flanked by reception rooms and its wings enclosing a court at the rear. (Stellenberg, Plate 55.)
4. The simple rectangular plan (Vredenhof, Plate 103), whilst combinations of these various types occasionally occur as at Meerlust (Fig. 16), in which the \perp and H types are used in conjunction.

In every case the rooms are symmetrically disposed on a central axis and the plan is clearly expressed in the elevations.

As in the town houses, there is an entrance hall, but, owing to the less restricted space, this is on a much larger scale, and leads to a sumptuous inner hall from which it is usually separated by a panelled or glazed screen. In many later examples these screens have the upper portion louvred instead of being glazed. The bedrooms and kitchen are disposed on either side.

The floors of the reception rooms are invariably tiled, whilst the bedroom floors are of wood. Only one or two of the larger houses possess fireplaces. At Elsenburg the open stone fireplace has panelling over in which a coat of arms is inlaid. At Meerlust the fireplace can be closed by a pair of panelled folding doors.

The kitchen fireplace follows the type referred to under town houses, as do the internal doors and wall cupboards (Fig. 17). It is evident, too, that the plastered walls of the interior were, in many cases, tinted and enriched with a stencil design. In one or two examples wall paintings are employed as a decoration. The ceilings are constructed with stout beams supporting boarding, which in turn carried the puddled clay or lime concrete on which the bricks or tiles were embedded, a necessary precaution in case of fire. This arrangement was known as the "brand zolder" or fire ceiling, and formed the floor of the lofts above.

Steep thatched roofs enclosed these spacious lofts (Fig. 19), which were lit by windows in the gables and entered by a door approached by an

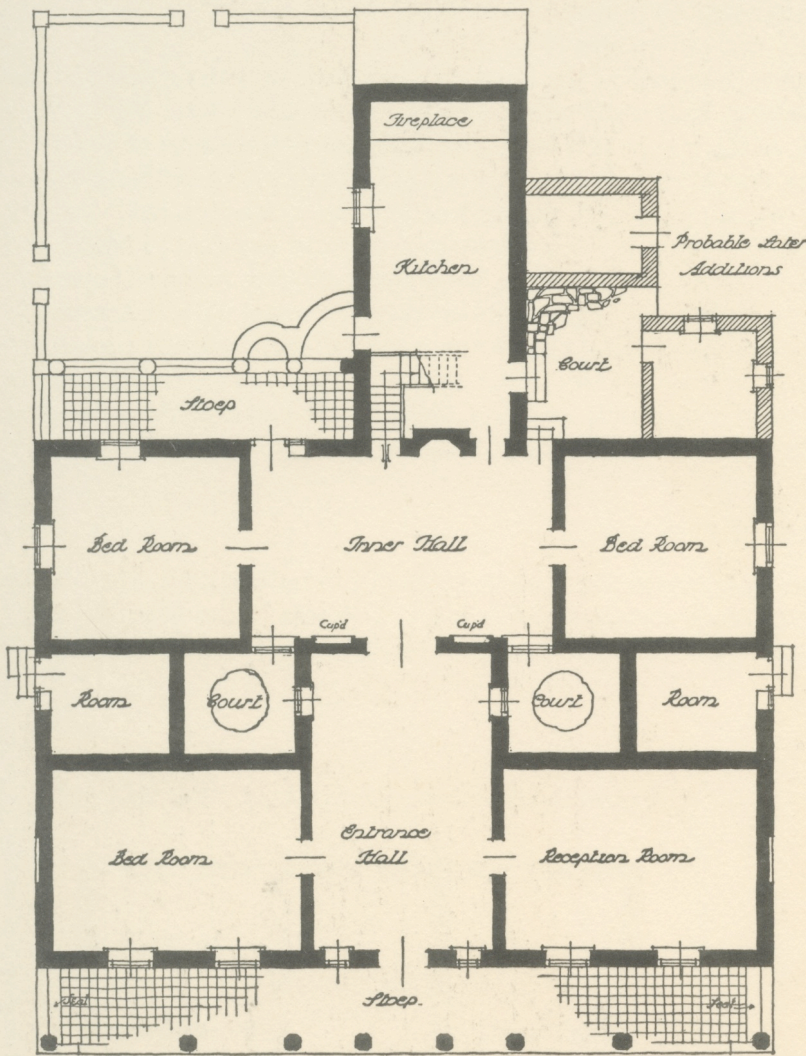


FIG. 16. PLAN OF MEERLUST

external flight of steps. The stoeps, as in the town houses, were usually the full width of the façade, terminated with brick plastered seats, but in some cases they are carried completely round the house as at Nederburg (Fig. 15).

The most characteristic feature of the exterior was the gable. These gables vary considerably in design from the simple stepped gable (Fig. 21), which is rare at the Cape, to the elaborately scrolled and enriched types, and, later, the more severe Renaissance type with its pilasters, pediment and vases (Fig. 18). The side gables were invariably of a simple design (Fig. 22), a type common in the Low Countries and in Jacobean houses in England, where they are built of brick, or of brick and stone. It is in the gables over the entrances to the house that richness and display were lavished.

The entrance door with its fanlight was an all-important feature, the whole being usually framed in with pilasters and entablatures.

In addition to the homestead, the outbuildings formed an important part of the general lay-out scheme. They usually consisted of the wine cellar, the stables and the slave quarters, with occasionally a Manager's house. Simply treated, these structures are amongst the most charming works to be found at the Cape, and would alone fill a volume. Another characteristic structure was the bell-tower, the bell being used to call the slaves to and from their work. Many of these make delightful features in the general lay-out and vary considerably in design, the bells themselves being attractively designed and inscribed. Substantially built windmills were frequently erected for the grinding of the corn, but of these only one or two remain to-day (Fig. 13).

In many of the larger country houses a carefully considered lay-out scheme was prepared. Avenues of oaks were planted, the vineyards and orchards were planned and laid out, every advantage being taken of running water, and the

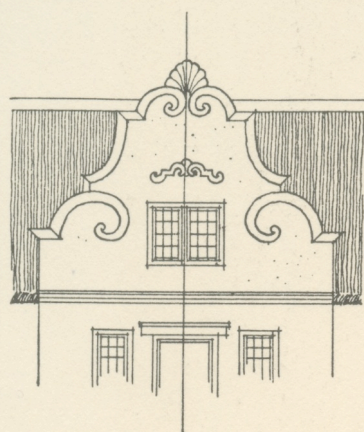


FIG. 17. INTERIOR OF KITCHEN, COUNTRY HOUSE

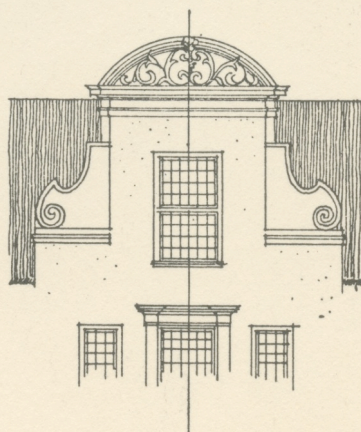
Dutch love of nature and instinct for beauty brought about the planting of beautiful flower gardens, so frequently referred to in the journals and letters of passing travellers.

There is an indefinable charm about these delightful old houses. The texture of the plastered walls, thickly covered

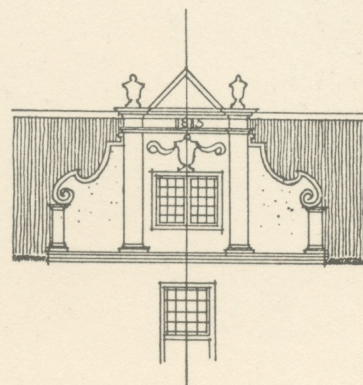
Characteristic Front Gables



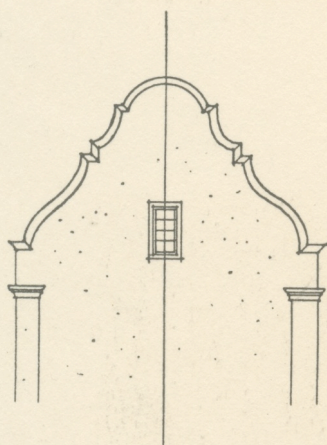
Morgenster



Stellenberg



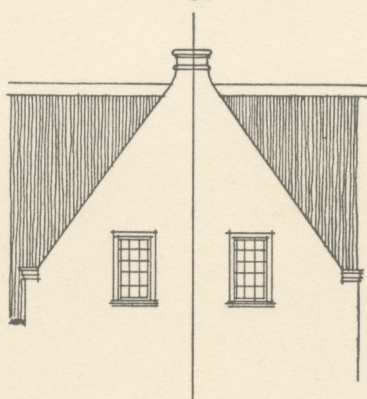
La Provence



Nederburg.

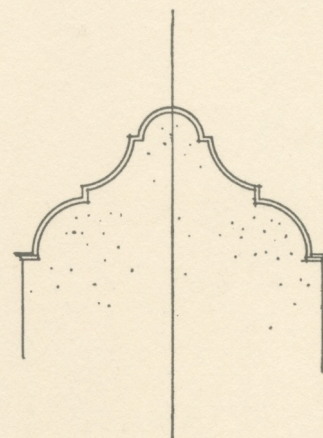
A

Side Gables



Stellenberg

B



La Provence

C

FIG. 18. TYPICAL GABLES

with layer after layer of whitewash, the rich weather-worn woodwork in the fine entrance doors and great shuttered windows, the dark velvety thatch, the attractive gables and the wonderful purple shadows on the broad wall surfaces cast by the brilliant sunshine—all this seen against a vivid and intense blue sky, with, usually, a background of mountain and forest, creates a picture essentially South African which, once seen, is rarely forgotten.

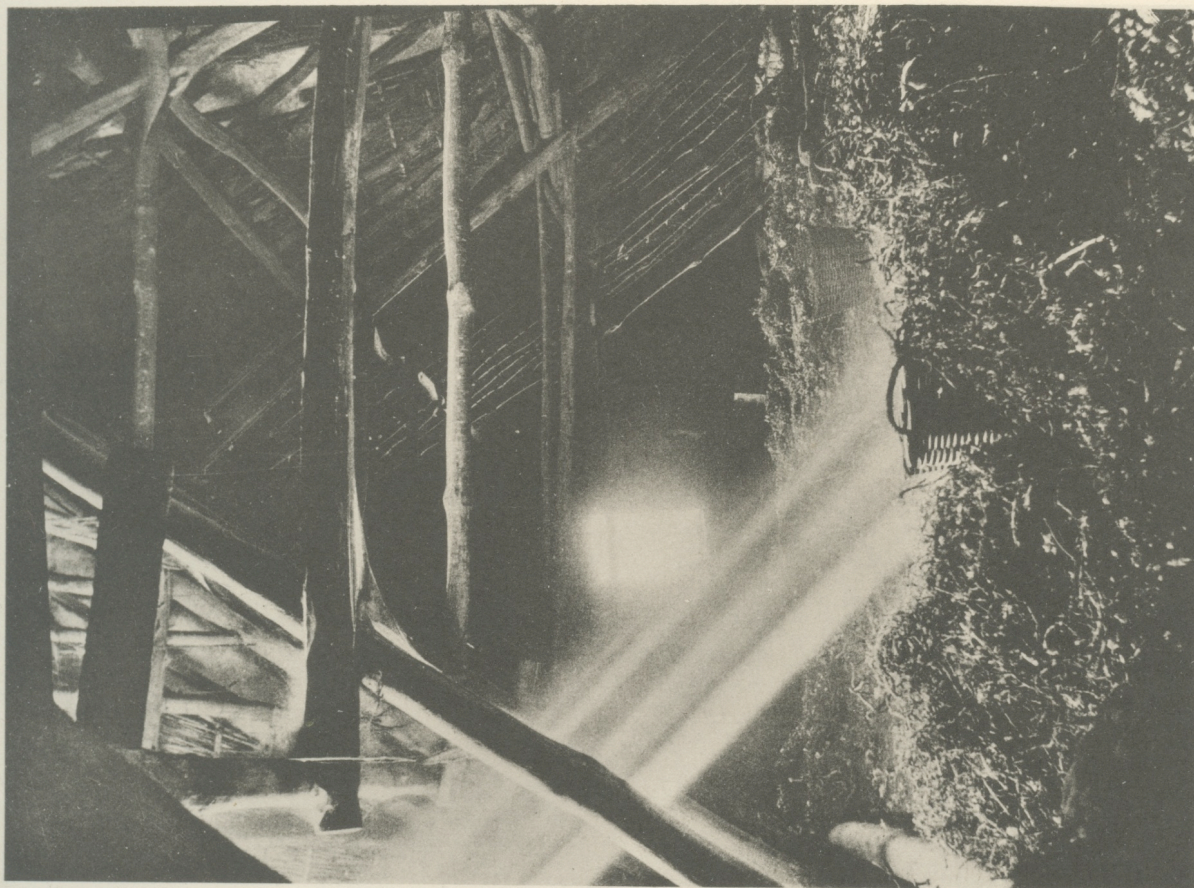
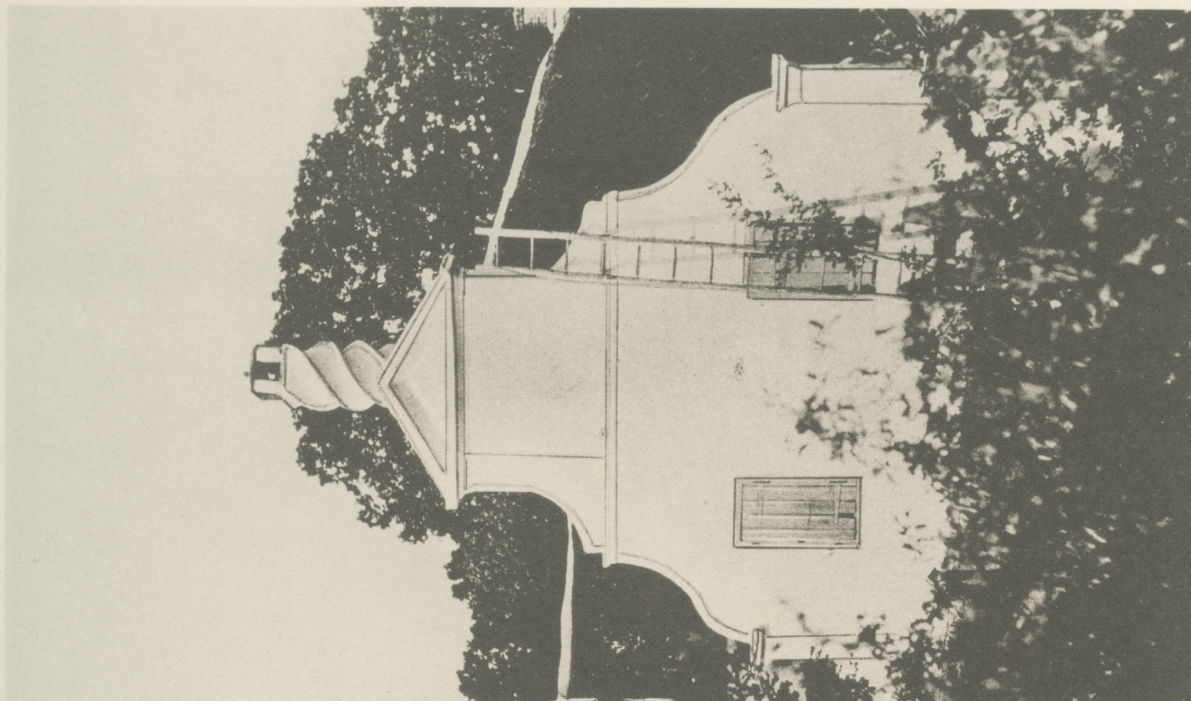


Photo : H. H. McWilliams]

FIG. 19. INTERIOR OF ROOF SHOWING CONSTRUCTION.



[Photo : N. Hanson

FIG. 20. CHIMNEY STACK.
HOOP OF CONSTANTIA.

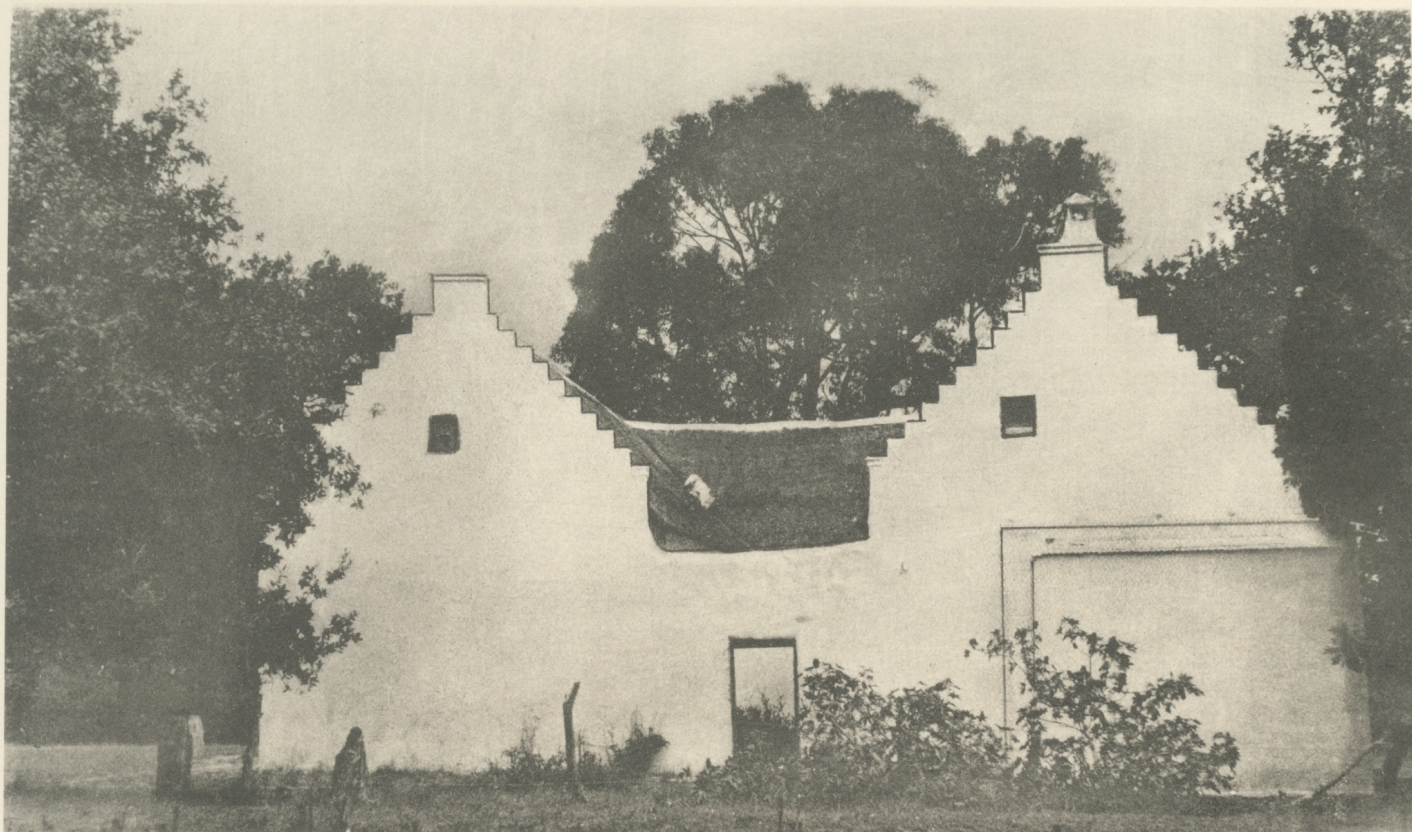


FIG. 21. STEPPED GABLES, NOORDHOEK.

[Photo : R. M. Ellenberge]



FIG. 22. TYPICAL SIDE GABLES.

[Photo : N. Hanson]

MATERIALS AND CRAFTSMANSHIP¹

STONE

THERE are many references to the early buildings having been constructed of stone, but where stone walling is found the masonry is of a very primitive character, and with the use of earth or clay for mortar, plastering was essential.

Stone, however, was invariably used in the rubble foundations of the houses, in pavings and in fortifications. The stone found in the vicinity of Cape Town is of a refractory nature, necessitating great labour in dressing. The outer walls of the Castle were constructed of a local stone quarried on Signal Hill, whilst the entrance gateway was built of imported stone. Attempts were made to use Robben Island stone, a soft white sandstone, which disintegrated rapidly on exposure to the rain.

Kolbe² refers to a quarry for foundation stone much worked "behind the town," and mentions that there is already a hole deep enough for a large house to stand in, and another already filled in and built over.

It is recorded that Simon van der Stel worked a quarry of red stone at Steenberg, and that it was used for floors and steps.

Valentyn² refers to the entrance hall of Groot Constantia being "floored very neatly with white marble and also similar red stones, almost like Swedish stones, and in the centre a great pentagon representing the Castle at the Cape." "These stones," he says, "are found here at a place in the Steenberg called the Princenkasteel, being a deep hole out of which this marble is dug and then simply polished. Near it is another hole called 'Nero's Hol'." The term "marble" is frequently used by writers in referring to paving stones which have been brought to a smooth finish. Kolbe also mentions the red stone from this quarry and says it is "dark red in colour, very hard but very smooth, and can be polished like marble."

BRICK

The building material most commonly used at the Cape was brick, imported in large quantities until late in the eighteenth century, but, with the exception of one or two important structures, these imported bricks were usually employed only in the stoeps, steps and pavings.

Early in the history of the town we find that experiments in the manufacture of bricks were carried out. "The first kiln of bricks was cooling on May 18th, 1654, and another was almost completed. The bricks turned out red and hard and the Commander (van Riebeeck) compared them in their qualities to those of Leyden. The kilns burnt enormous quantities of wood. The gathering of a sufficiency for one firing sometimes took three months. When fuel became so scarce that it had to be brought from a distance of over two miles to the Fort, brick burning became a slow process. Six years after the birth of the Settlement regulations were issued prohibiting the use by the lime and brick makers of the small bushes that grew on the flats, as their destruction was proving a hardship to the farmers who used them to plait the walls of their huts."³

"During August 1654 the first house built of Cape bricks was completed."³

"When the first rush of building ceased and the Cape bricks had had an opportunity of showing their mettle through one or two wet seasons, it was found that they weathered badly and became hollowed out by the rain, although they were quite hard when removed from the kilns." It was necessary, therefore, to protect them from the weather, hence "lime for plaster became a still more important factor in the town's economy."³

A brick kiln is indicated on a plan of Cape Town as early as 1656, the site of the Company's kiln being shown on a map dated 1700, whilst a private kiln opposite belonged to a man named Hertog. The brick kilns established during the early years of the settlement were still active in the eighteenth century, and in 1710, it is recorded, the Governor considered the bricks and tiles better than those of Batavia.

A description of the methods adopted in the manufacture of bricks is given in Mentzel's "Beschreibung des Vorgebirges der Guten Hoffnung" (Vol. I), and reads as follows:—

"As building activity is always proceeding in and around the town, brick and lime burning are profitable occupations. A licence from the Governor is required for the construction of a brick or lime kiln. The clay soil is then dug up, well watered and reduced to a powdery state by the grinding hoofs of a team of horses that are driven over it again and again. When the clay is reduced to a pulp, it is kneaded by hand into rough bricks which are then placed into moulds to receive the proper shape. All the work is done by slaves. After the bricks are sufficiently sun-dried the process of baking in a kiln is gone through. The kilns are usually constructed with six openings, each of which

¹ The quotations in this section are chiefly from a thesis on "Town Houses at the Cape," by C. H. N. Merrifield, published in the "South African Architectural Record" in March 1928.

² See references.

³ Laidler, see references.

will permit of the baking of twenty thousand bricks or a total of one hundred and twenty thousand in all. Although the work is done by slave labour, bricks are not cheap—10 Rdrs per thousand; this is mainly due to the scarcity of wood and its expensiveness.”

This account, probably written about 1732, shows that brickmaking was well established and had become an important industry at the Cape at that time.

“The Company still owned potteries and brickworks in 1795, but in 1800 there was no one in town capable of burning bricks or lime.”

The bricks normally used were about $9" \times 4\frac{1}{2}" \times 2"$ laid in mud mortar, the external and internal walls being usually 18" to 20" in thickness, and to strengthen the angles long wrought iron ties with large X-shaped anchors were built into the external walls, the ends of these anchors being concealed by the plaster.

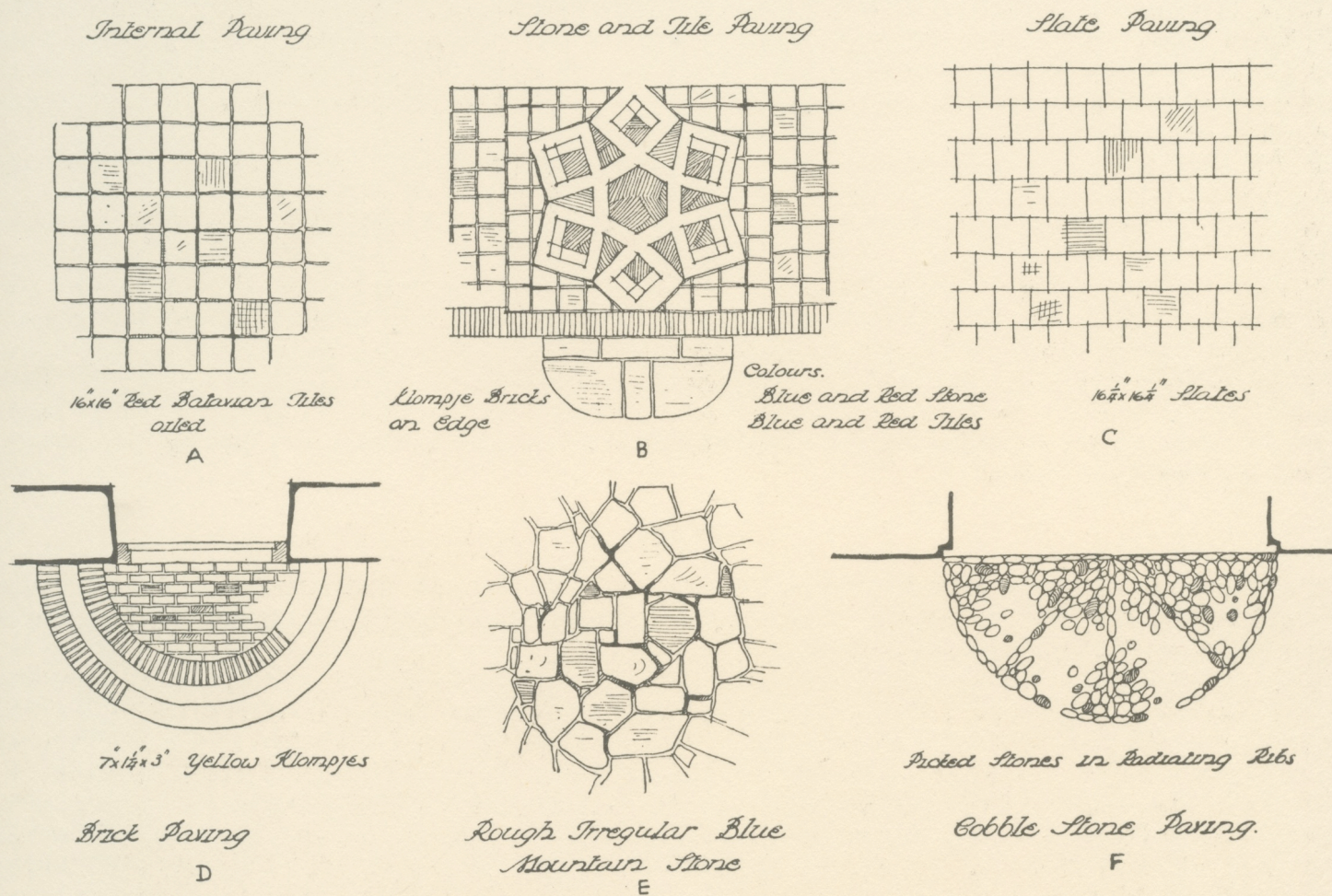


FIG. 23. TYPICAL PAVINGS

“For face work, steps, pavings, fountains, etc., small bricks called ‘klompjes,’ measuring about $7" \times 3" \times 1\frac{1}{2}"$, were imported from Holland. Well made and burnt, they were of great decorative value, weathering to a rich golden yellow. The most notable example of their use is at the Castle, where they are used in the entrance in conjunction with imported blue stone and also in the upper portion of the walls and the Bell Turret.”

The derivation of the term “klompje” as applied to these bricks is somewhat obscure. Literally it signifies “a little lump” and appears to be a local term of comparatively recent origin. They are called “geele klinkers” (yellow hard bricks) in the record of goods received from Holland and were imported in large quantities, a shipment of 50,000 being recorded.

Bricks about 10" long, called “tiggelsteentjes” (tiles), and “grauwe moppen” (grey bricks), large bricks about 24" long and 6" thick, were also imported, but for what purposes the latter were used it is difficult to know, the only reference to them so far discovered is in the description of the method of constructing the flat roofs: here they were used as a foundation for the lime concrete.

Many of the houses standing to this day were built of sun-dried bricks and some of the walls consist of these bricks rammed hard and plastered over in the manner of *pisé de terre* work. Burchell,¹ who arrived at the Cape in 1810, says: “I have seen houses of this kind which have stood a century and which were so burnt by the sun that they looked like tile.”

¹ See references.

PAVINGS

"References have been made to the Governor inspecting the pottery and tile factories at Table Bay and finding the work 'very compact and good, and the tiles better than those of Batavia.' Paving tiles, which were so largely used at the Cape for ground floor rooms and stoep paving, were imported in large quantities from Holland and Batavia. These, as well as those manufactured at the Cape, were obtainable in two sizes about 16" to 17" square and 1 $\frac{3}{4}$ " thick, and 11" square by 1" thick" (Fig. 23A).

"Slate paving in squares of about 1' 6" was used frequently both internally and externally in the houses (Fig. 23C). The slate was quarried on Robben Island, about seven miles from Cape Town. Mentzel mentions this quarry worked by convict labour, in his biography of Rudolf Siegfried Altemann."

References are also made in the records to the importation of "tiggelsteen, witte en blauwe," which probably refers to the blue or black-and-white stone paving commonly used in Holland at this period.

Klompje bricks on edge were most commonly used for steps and also as a margin to the stoep pavings (Fig. 23D). Rough irregular mountain stone was frequently employed in the courts and yards of the buildings, also cobble-stone paving (Fig. 23 E., F).



FIG. 24. OLD LIME KILNS, MOWBRAY

LIME

Lime burning was commenced at the Cape at an early date. "Huge deposits of shells, discovered on the coast of Robben Island, rendered the importation of lime unnecessary, and it was this find, coupled with the unsatisfactory nature of the earlier wooden or wattle and daub buildings, that caused the establishment of brickyards employing twenty men"¹ in the first two years of the settlement.

"Shells soon became scarce near at hand. The large banks at Robben Island were exploited and a new lime kiln was built on the sea side of the Parade in 1665."¹ According to Mentzel, lime burning was done at an open fire where "more wood is consumed than in the closed-in kiln."

"The initial attempts at plastering were made in 1663." During the early part of the eighteenth century "expeditions exploring the coast were instructed to keep a sharp look out for fresh shell deposits. One party reported that at St. Helena Bay there were no shells, but that stone suitable for quarrying lay a mile and a half from the river." Later in the century lime deposits were discovered and a kiln erected at Mowbray, which was in use until comparatively recently (Fig. 24).

¹ Laidler, see references.

TIMBER

"One of the chief difficulties with which the builders had to contend was the great scarcity of indigenous timber suitable for carpentry and joinery. The whole of the timber in the early days had to be imported chiefly from the East."

"The search for wood fuel resulted, in October 1652, in the discovery of a Bay behind the mountain named Hout Baai or Wood Bay,"¹ but this supply was probably soon exhausted.

Valentyn states that "in 1669 the visiting Commissioner (van den Broeck) was assured 'that the most experienced explorers state East of the Cape up to Mossel Bay, and Northwards to St. Helena Bay on the seaboard, no wood at all is to be found which could conveniently be brought here, that it was fruitless to think of doing so as the nearest timber was at least one mile (Eng. three miles) from the shore.'"

"Mentzel tells us that the Dutch East India Company established a station on the island of Mauritius, the chief products being black and yellow ebony. Yellow ebony probably refers to teak, at any rate we know that teak was sent to the Cape from this station."

The Company, however, abandoned this settlement in 1710, when their servants were transferred either to the Cape or to Batavia, and this further increased the timber shortage.

The van der Stels, we know, were great tree planters, and this, no doubt, was partly due to the scarcity of timber. Grants of land were made to burghers on condition that they set aside a certain area for tree planting. Plantations were established at Rondebosch, Stellenbosch and Drakenstein. Heavy penalties were exacted for damage caused to trees: twelve months' hard labour for anyone injuring a garden or tree and, in 1740, this offence was punishable with "serving two years in chains as a convict on the public works or a severe scourging."

A requisition from Willem Adriaan van der Stel asks for "three hundred more deals for the Burghers to save the forests for some time longer," and another for "more Norse Deals and spar ribs for the citizens whose houses are rapidly increasing."

"The zest with which tree planting was pursued proved by the irony of fate useless as a solution of the problem: the trees grew so rapidly in the semi-tropical climate that they were useless for conversion into timber. The shortage continued to be acute, and in 1781 an expedition under Hendrik Hop set out in the hope of discovering a forest belt. This also proved abortive because the expedition travelled North to Namaqualand, an area with a very low rainfall and consequently little vegetation. The vast forests of Knysna were for some extraordinary reason overlooked. The colonists must have had some knowledge of this area for Governor van Plettenberg visited Knysna in 1778, but it is not until the publication of Commissioner J. A. de Mist's 'Memorandum containing recommendations for the form and administration of Government at the Cape of Good Hope', in 1802, that mention is made of timber being obtainable from Plettenberg Bay." A magazine for storing timber was opened here about 1788, the walls of which still stand. "As late as 1788 shipments of timber were still being obtained from Holland."

The indigenous timbers most commonly used were yellow wood (*Podocarpus latifolius*) for floors and joinery, and stinkwood (*Ocotea bullata*) for joinery and furniture. The former is, as the name implies, of a rich yellow colour with often a beautiful grain, and was obtained in large scantlings, hence it is chiefly used for the internal door panels and in the panels of the large armoires and wall cupboards in conjunction with stinkwood which is a very hard, durable and beautiful timber varying in colour from light brown to black. The yellow wood beams used in the ceilings were about 9" x 6", and the flooring boards about 1½" thick and 9" to 12" wide. Teak was used chiefly for joinery, furniture and ceiling beams, the latter usually being about 11" x 4" and 10" x 8", placed at about 2' 6" centres.

ROOFS AND ROOF COVERINGS

The roof covering most commonly employed in the country houses and in the earlier town houses was thatch. Reeds were used for this purpose, an abundant supply being available in the neighbourhood. The roofs, which consisted of trusses supporting purlins and rafters, were constructed of round or roughly squared local timber securely spiked or bolted together, the thatch battens being of withes or bamboo. Many roofs of this type are still in existence to-day (Fig. 19).

In referring to the thatched roofs in Cape Town, Mentzel says: "The reeds used for thatching resemble rye straw, but are filled with sap and are not hollow as the other. The thatch roofs are laid quite differently to the straw roofs, which are arranged with layers of stacks that overlap one another, giving the roof the appearance of a ladder with steps about 7" high. The thatch is much more skilfully laid: the reeds are placed on the laths and are tied to them by tarred twine or wire, but before the ends are tightened the thatch layer pushes up the ends of the stalks with a special wooden board that is perforated with hundreds of holes halfway through its thickness in such a manner that only one straw overlaps another. The reed, when dried, takes a brown colour which is rapidly transformed by wind and rain into black. The finishing process is given by applying a coat of lime and whitewash to the wooden frame at the slope (apex) of the roof, and at the ends to a width of about a foot. The result is shapely and agreeable to the eye. Reed is much more durable than straw, and a roof of this nature can last 50 or 60 years."

¹ Laidler: "A Tavern of the Ocean."

The flat roofs were constructed with stout teak or yellow wood beams, carrying yellow wood boarding, supporting a 3" layer of puddled clay or lime concrete on which the bricks or tiles were laid. This type of construction is common in Arabia and North Africa, the Arab houses here, and also on the East Coast of Africa, being roofed in this manner.

A similar type of construction was used for the floors of the lofts in the thatched houses. In some instances stout reeds, neatly bound together, were used, instead of boarding, to support the flooring above. The roofs of most of the earlier houses were probably similarly constructed. Where these flat roofs were exposed the greatest problem the builders had to face was how to make them watertight.

In earlier buildings the roofs were made from 18" to 24" thick, and were consequently very heavy. Experiments eventually succeeded in reducing this thickness to about 6".

The following is a translation from the Council's recommendations describing the method of constructing a new flat roof:—

"The walls of the building being finished and the beams laid thereon, laths or ribs are to be nailed upon them, each of three or four inches, the broadest side resting on the beams. No planks are to be used, otherwise the defects of the roof will not be visible from below. Over these ribs grey or other hard burnt bricks which are made here, eight by four inches, are laid, the heads meeting each other on the laths. The floor having been thus laid, the builder is to take four parts of stamped lime shells taken out of the gravel of the oven (kiln) and two parts ordinary mason lime and two parts finely powdered bricks. All these materials are to be well mixed whilst dry, and gradually cocoa-nut oil is to be thrown on until the whole is thoroughly prepared like dough. It is then at once to be laid on 1½" thick, and rubbed in with the trowel and steadily beaten together as much as possible with wooden mallets. The mallets are not to be too heavy and the beating must be gentle or moderate lest the bricks are broken. Whilst busy with this, the second layer is to be prepared, viz., ten parts of finely sifted lime, three parts finely sifted gravel of baked bricks and one part of Bengal Gor or sediment of sugar (*draf zyker* = molasses). This composition is to be treated in the same way as the first and to be put on when ready, about one inch thick, and carefully beaten down on the other layer. Finally a liquid composed of lime, oil and Gor is made with a strong hand and a smooth trowel well rubbed on as the last coat."

The method of using bricks to span from lath to lath so that "defects could be visible from below" must have produced a very unsatisfactory appearance and evidently did not find favour at the time, for close boarding was substituted. With this improvement in appearance the construction described above is found in all remaining examples of this type of roof.

Some of the public buildings had tile roofs. "Mentzel" tells us of the naval storehouse which had an exceptionally high roof covered with very old-fashioned tiles, which were shaped like an S but placed horizontally," presumably Pan tiles laid in horizontal courses. "But although these tiles weighed sixteen to eighteen pounds," he says, "no amount of plastering prevented them from being torn off the roof during a South Easter: so that it was found necessary to encase the roof in a framework of laths fastened by iron clasps."

GLASS

Glass was imported from Europe in sheets approximately 12" by 14". Tradition states that in the seventeenth and eighteenth centuries in Holland glass was manufactured by a process in which a mixture containing silver was used. This glass became in time violet coloured, sometimes even dark violet, which was not noticeable from the interior but which from the outside gave additional interest to the appearance of the house. Examples of this glass still exist in several of the Cape houses. It has since been discovered that this tint was most likely due to an excess of manganese oxide in the mixture.

With so many limitations in the use of materials it is but natural that simplicity and restraint in design were forced upon the early builders with such eminently satisfactory results.

EXTERNAL DOORS

The entrance doors of these old houses form, as in Holland, a very important element in the façade and the manner of their treatment varied widely.

In the larger town houses folding doors were invariably used with richly moulded panels, curved transoms and elaborate fanlights, the latter having shaped glazing bars, or following the rich Baroque types to be found in Europe. It is unfortunate that so many of these doorways have disappeared before it was possible to record them, and in many instances the doors and fanlights have been removed and replaced by others reminiscent of those to be found in the English houses of the late eighteenth and early nineteenth centuries. Many delightful examples, however, still remain.

In the country houses as well as in some of the smaller town houses a characteristic type of door, frequently found in Holland, is the so-called "stable" door, divided horizontally into two halves, so that in hot weather the upper portion could be kept open.

In a few instances a type of door is found in which, when the upper half is opened, a sliding inner fanlight can be lowered to rest on the top rail of the lower half of the door as at Morgenster (back door, Plate 77) and Alphen.

¹ See references.

(Plate 37). In a still further type the doorway is flanked with openings filled in with wrought iron grilles which could be closed, when required, by internal hinged panels as at Elsenburg (Plate 84).

The doors invariably have raised, fielded and moulded panels surrounded by bold, sometimes enriched, bolection mouldings. These doorways were usually framed in with fluted pilasters and entablatures whilst occasionally a pediment is introduced as at Groot Constantia (Plate 43). Alternatively panelled pilasters, the panels having shaped heads, are employed as a surround surmounted by an entablature as at Stellenberg (Plate 57), and in one or two cases the panels of these pilasters are enriched with carving as at Alphen (Plate 37).

In the doorway to the balcony of Rust-en-Vreugde, Cape Town, the frame is surrounded with elaborately carved teak enrichment, a quite unusual type, reminiscent of the elaborate Baroque stone doorways of Northern Europe (Plate 32 *et seq*).

The hinges, locks, handles, knockers and escutcheon plates (Plate 113) form attractive finishings to these fine doorways, and are examples of the splendid craftsmanship of the period. The majority of the doors are constructed in teak, a few examples being in teak and yellow wood, stinkwood and yellow wood, or, occasionally, teak and oak, the latter two materials having been used at Elsenburg.

Strangely enough the type of design used in these Cape doorways is rarely found in Holland. They reflect strong French influences.

A very important feature of the decorative house entrance was the fanlight over the door. In the richer examples this was often fitted with a lantern (Plate 27). The construction of these fanlights and the lanterns is of wood, although in rare instances brass is used for the lantern.

The sizes of the door frames vary from 9" x 4" to 6" x 4", 7" or 7½" x 4" or 4½" being a normal size. The overall size of the doors themselves varies from 8' 0" x 6' 0" to 7' 0" x 3' 6".

INTERNAL DOORS

The internal doors are invariably single-panel doors (Plate 112), the panels being of yellow wood, raised, fielded and moulded, with wide teak styles, hung to frames, fixed centrally in the walls. Occasionally they are fixed on one side of the wall and finished with a moulded architrave. The overall size varies from 6' 8" x 3' 0" to 7' 0" x 3' 6", the width of the styles from 7½" x 1¼" to 6" x 1¼" and the size of the frames from 6" x 5" to 6" x 4".

WINDOWS

The magnificent great sash windows with their richly panelled shutters are very characteristic of the Cape houses. The windows of the earlier houses were, no doubt, casements opening in, with shutters externally.

The sash window was rarely found in Holland in the seventeenth century. In England it appears to have been used earlier, but records of the end of the seventeenth century indicate that the properly constructed sliding sash was first used about 1680. The sash window probably first came into use at the Cape during the eighteenth century. Early prints of Adriaan van der Stel's house, Vergelegen, erected about 1700, show windows subdivided with mullions and transomes, the prevalent type of casement window in Holland in the seventeenth century, whilst an engraving of Groot Constantia of the middle of the eighteenth century shows that the house had casement windows at that time.

The windows, whether casement or sash, were divided into small panes, normally 8" x 6", by heavy wooden glazing bars. This proportion of roughly 4 to 3 is a characteristic relativity in Holland. The frames vary in size from 8" x 5" or 4" to 6" x 5" or 4", the latter being usual in most of the houses.

In the large sash windows, the upper sash placed on the outside was fixed, the lower, on the inside, being made to open. The deep shadow thrown by the upper part of the window provides a fine decorative effect. In some instances the lower sash was not hung with cords and pulleys, but was kept in position by a slip of wood. The window frames were invariably set flush with the face of brickwork externally, the plaster being cut off square with the edge of the frame, this slight shadow also proving of value externally. The deep jambs were splayed and plastered. In later work, folding shutters were fitted internally.

The overall size of the sash windows varied from about 9' 6" to 9' 9" x 5' 0" on the ground floor, and 8' 0" x 5' 0" on the first floor, the ground floor window sashes usually being five panes in height, the first floor four panes. The narrow sash windows on either side of the doors in the country houses were invariably 2' 10½" wide. The overall size of the casements varied from 4' 6" x 4' 6" to 5' 4" x 5' 0". Occasionally one finds windows with casements sliding horizontally as at Rheezicht, Cape Town.

Particularly fine are the sturdy shutters, richly panelled and moulded, the panels frequently having shaped heads, a type rarely, if ever, seen in Holland. The fittings to these shutters are excellent examples of craftsmanship, generally consisting of effectively designed strap hinges and bolts.

GABLES

The gable is, as has been said, the most characteristic feature of the country houses. It is rarely to be seen in Cape Town except in one or two suburban residences, but illustrations indicate that the majority of the earlier houses in the town were gabled.

The stepped gable, derived from Gothic sources and frequently seen in Holland, is rare at the Cape, only one or two examples existing (Fig. 21). Otherwise the gables exhibit infinite variety of treatment. Between the early simple forms and the florid outlines of later days there is an innumerable succession. Many are undoubtedly derived from the dormer type common in France and introduced from there to Holland. Others follow the fantastic outlines of the early Renaissance in Holland, in which the so-called "strapwork" ornament carried across the gable is reflected in the picturesque mouldings which are frequently carried across the gable in the Cape houses.

Occasionally one finds the long sweeping curves which were so much employed in the late eighteenth century in Holland. It is clear that in each district a prevalent type occurred and these may be briefly summarised as follows:—

1. In the Cape Peninsula, a gable crowned with a pediment and flanked by scrolls as at Groot Constantia, Stellenberg, etc. (Fig. 18B).
2. In the Stellenbosch—Somerset West districts, a more florid and picturesque type with contrasting curves, the mouldings being frequently carried on to or across the surface of the gable as at Morgenster, Idas Valley, etc. (Fig. 18A).
3. In the Paarl-Drakenstein-French Hoek district, in which the gables invariably have pilasters crowned with entablatures and triangular pediments and flanked by scrolls (Fig. 18C).

These latter gables are somewhat lower in proportion to their height than those referred to under 1 and 2, as at La Provence, Rhone, and Nederburg (Plate 104).

All three types are met with in Holland and Belgium, but whereas in these countries they are constructed of brick and stone, at the Cape plaster is used, consequently a greater freedom of treatment is noticeable. It is obvious from the dates on these buildings that the earlier gables were of a florid type, and that the more formal type was used in the last quarter of the eighteenth century, after the arrival of Thibault and Anreith, to whom the influence of their design may well be attributed.

In the remote country districts the plasterer's fancy had full sway and the gables are frequently enriched with ornament, much of which is reminiscent of the plasterer's art carried out by Flemish craftsmen in the eastern counties of England.

The side gables are invariably of the simplest but most attractive design, and are of a type commonly found in Jacobean houses in England, more particularly in the south-eastern counties (Fig. 18 and Fig. 22). The rich gables which accent the entrance to the houses are given still further emphasis in most cases by a slight break in the façade. Here they frankly and logically express the plan and are more satisfactory than those in which this break is omitted.

In many instances a moulded string course is carried across the gables at eaves level. This may have been done to carry the line of the eaves continuously across the front or to mark the floor line of the loft. Some are of opinion that this was intended either to act as a set off to the gable or to mark the junction of the old and new work, the gables being of a later date than the original house.

STAIRS

The stairs used in the town houses are usually of the simplest form, frequently consisting of a single flight. This may have been due to the shortage of timber. Few, if any, of them are of particular interest in design or detail. Internal stairs are rare in the country houses, Meerlust being an exceptional example.

FIREPLACES

The fireplace is rarely to be found in the Cape house except in one or two instances. A fine example exists at Elsenburg, consisting of an open stone fireplace with panelling above in which is inlaid in ebony and yellow wood the arms of Prussia. A fireplace at Rust-en-Vreugde, Cape Town, is reminiscent of a type common in Holland in the eighteenth century. An interesting type occurs at Meerlust where the fireplace is enclosed by panelled doors (Plate 72). Similar types are to be found elsewhere.

It is possibly due to the risk from fire, or scarcity of fuel, that the fireplace was not more commonly used, and in winter time the use of charcoal in metal pans placed in wooden stools was common. Chimney stacks are therefore rare and are of a very simple type, although several examples of the spiral chimney stack are to be seen (Fig. 20).

WALL CUPBOARDS

These have already been referred to and form one of the most attractive features of the interior. They are usually symmetrically arranged either on opposite sides of the inner hall (La Provence) or centrally placed on the end wall or fitted on either side of the doors leading into the inner hall (Nooitgedacht, Fig. 25, and Meerlust, Plate 73). Unfortunately many of these fittings have been removed by collectors. The few that exist consist of a lower cupboard with panelled doors, the upper portion having glazed doors with shaped heads. One of the finest examples is at Nederburg (Plate 109). Particularly well designed are the hinges and escutcheon plates used in these fittings.

SCREENS

Another characteristic feature of the interior is the screen which separates the front or entrance hall from the inner hall. These were known formerly as "Portes de Visite," and are found in nearly all the halls of the country houses. They vary considerably in design, sometimes occupying the full width and height of the hall, sometimes consisting



FIG. 25. THE HALL, NOOITGEDACHT, STELLENBOSCH

merely of folding doors in a wall. Of the latter type, the finest and simplest is that at Stellenberg (Plates 61 and 62), which has the upper portion glazed and the lower portion panelled. Others, probably of a later date, have the upper portion louvred.

The object of these screens was no doubt to throw the two halls into one for the purpose of entertainment.

METALWORK

The iron used for railings, hinges, bolts, locks, etc., and the brass for door handles, escutcheon plates, locks and other fittings were imported by the Council from Holland.

A few examples still remain of the wrought iron railings which were frequently used on the stoeps of the town and country houses. Perhaps the finest and most elaborate example is that at the entrance to the Governor's residence in the Castle.

The metalwork in the doors and shutters has been referred to and is a sufficient indication of the high standard of craftsmanship attained. The brass door handles and escutcheon plates (Plate 113) vary considerably in design, and it is rather curious that such a characteristic feature as the richly shaped brass escutcheon plate is rarely to be found in Holland, where brasswork was so much used in the seventeenth and eighteenth centuries.

A few examples exist of the fine brass chandeliers and sconces which were no doubt imported from Holland. The use of brass is also to be found occasionally in sash lifts and beautifully modelled bands and bungs to the wine vats.

The fine bronze bells used on the farms and those of the Castle and churches were all imported.

THE ARCHITECT AND CRAFTSMAN

WE know little or nothing of the designers of the early houses, nor of the craftsmen who carried out the work. The Commissioner, Simons, in his Instructions, 1708, complains that there is no Sworn Land Surveyor at the Cape and suggests that one must be sent out. "It would also be useful," he says, "if he understood something about architecture, which seems to be only poorly observed here." The plan of a church at Paarl, dated 1714, is signed by one J. Meerman, but whether he was an architect or not it is impossible to say.

In the seventeenth and eighteenth centuries, when shipbuilding had reached its greatest development in Holland, there is no doubt that the craftsman was very highly skilled. We know of craftsmen from the Low Countries having been employed in England during that period, and it is quite likely that on every East Indiaman highly skilled men were employed to carry out any repairs or reconstruction and do any carving that might be required. These Company's servants were occasionally detained at the Cape, and some of them were possibly granted land there on completion of their term of service. We know, too, that highly skilled slaves were imported from the East, as much as £300 having been paid for one who was a skilled metalworker.

Many beautiful examples of the fine Dutch furniture of the seventeenth and eighteenth centuries were brought out by wealthy officials, and these, no doubt, provided motives for the design of local furniture, of which many fine examples are in existence.

We know nothing, however, of the architects until towards the end of the eighteenth century, when Louis Michel Thibault arrived at the Cape. The contrast between the earlier work of importance, such as the Castle gateway and the Burgher Watch House, and the work which is known to have been carried out at the end of the eighteenth century is evidence enough that until the latter period the buildings were somewhat crude in design and detail. Much of the finest work is attributed to Thibault and Anreith, both highly trained men, and it is quite likely that if they themselves were not responsible for the work they must have exercised considerable influence on the designs executed at the end of the eighteenth and beginning of the nineteenth centuries.

LOUIS MICHEL THIBAUT (Fig. 27) was born about 1750, at Picquigny, near Amiens.¹ We first hear of him as a student at the Royal Academy of Architecture in Paris in 1775. He was a pupil of A. J. Gabriel, who was Architect-in-Chief to the King and Director of the Academy. In January and March 1775 Thibault was placed first in the student competitions at the Academy, the subjects for design being "A gateway to a commercial town" and "An altar for the principal chapel in a circular building."

On September 21st, 1776, he had the honour of presenting to the King, Louis XVI, a model in terra-cotta of a French order of architecture which he had designed. This model, 3' 6" high, consisted of three columns arranged in plan on an equilateral triangle.

"Base, shaft and capital were enriched with an abundance of floral decorations: the whole being very original and pleasing" (Fig. 26). The drawing of this architectural motif is still preserved at the Cape, in M. Kolbé's collection.

To this drawing Thibault has added the following inscription, recalling a memorable event in his life as a student:—

"Plan of a French order designed by myself and a French Engineer in 1774 and presented to the King on September 21st, 1776. The model has been made by me in terra-cotta. I was then in Paris holding the position of premier student at the Royal Academy of Architecture."

¹ This account of Thibault's career is chiefly derived from a paper read in Paris in 1924 by M. Henri Deherain.

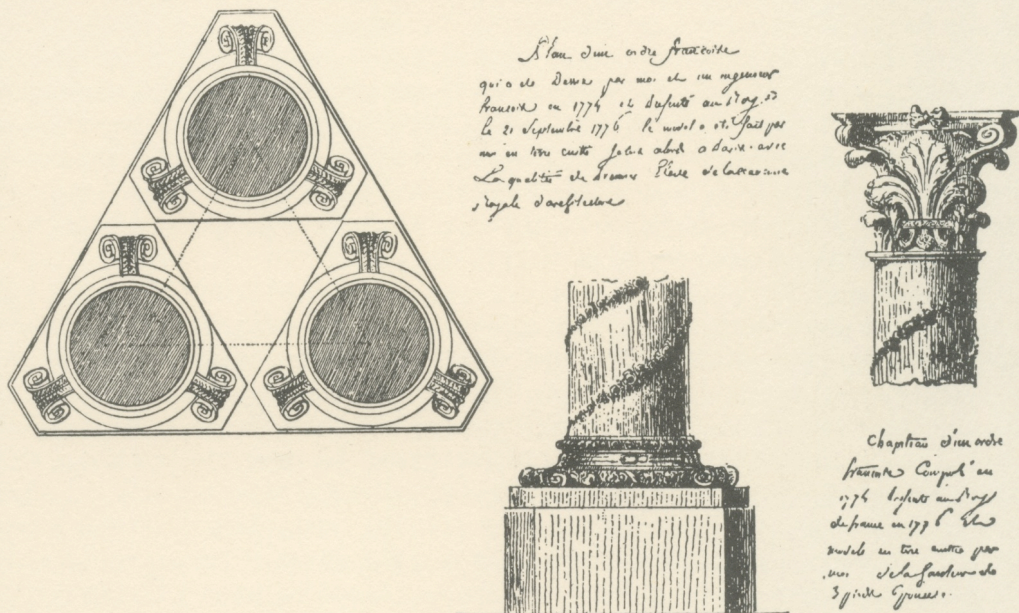


FIG. 26. DRAWING OF FRENCH ORDER. BY THIBAUT

Original in possession of Monsignor Kolbé, Cape Town

In 1781 Thibault studied in Paris as a military engineer, under the ægis and at the expense of Colonel Charles Daniel de Meuron, and afterwards joined the latter's regiment of Neuchatel Swiss which was taken into the pay of the Dutch East India Company and sent to the Cape. Thus we find that it was as a soldier that Thibault arrived at the Cape in 1783. His regiment formed part of the garrison until 1788, when it was transferred to Colombo, Ceylon, which belonged at that time to the Company. Thibault was promoted Lieutenant in 1781 and Captain in 1788. However, instead of leaving with his regiment, he quitted the service in circumstances unknown to us, possibly because he had married into a colonial family in 1786. He remained in Cape Town, where he held certain public appointments, and resumed his former profession of an architect.

The end of the eighteenth and beginning of the nineteenth centuries were troublous times at the Cape. In eleven years the country passed under four successive administrations by whose representatives Thibault was employed. On leaving de Meuron's regiment, he entered the service of the Dutch East India Company. In 1795 he was chief military engineer, and it was in this capacity that he signed the inventory of the buildings, fortifications and estates of the Company when handing over to the British authorities. This document reads as follows: "Inventory of all such Company's Buildings, Fortifications and Estates, etc., as were existent at the surrender of the Cape of Good Hope to the arms of his Britannic Majesty, and, at present, according to the capitulation and by order of the undersigned commissary of this Government are delivered by the Major of Artillery, George Coenraad Kuchler and the Captain of the Engineers, Louis Michel Thibault, for a receipt to the Captain of the Engineers, Bridges, and the Lieutenant of the said Engineers, Elphinstone, commissioned for this purpose by the commanding officers of his said Majesty."

The conquest of the Cape by England deprived him of his official appointments, but he decided to remain in the country. In 1800 he writes: "I love this colony, and I have lived here seventeen years. I have decided to remain here with my family, live in an honourable manner, and make myself useful during the years that remain for me to work." He then took the oath of allegiance and endeavoured, without ever forgetting that he had served under the late Government, to find favour with the British officers.

His technical knowledge opened the way for him. The British authorities were completely ignorant of the geography of the Colony, which they had conquered so easily. Thibault, however, had prepared many maps and plans. "Twelve years of observation and work," he wrote, "enabled me to get together a very interesting collection of military maps. Major-General James Henry Craig, having been appointed Governor of the Colony, asked me through the Engineer-in-Chief, Mr. Bridges, if I could not give him some details which he required, to enable him to send to the English Court a faithful description of the places which his army had traversed or occupied in their march from False Bay to Cape Town. The Colony had already been in possession of the English for two months, and the locality no longer being a secret, I was able, without compromising myself, to open my portfolios to Mr. Bridges, to whom I gave, for General Craig, the details which he required and which he afterwards returned to me."

After this courtesy, cordial relations were established between Thibault and Craig. "I was busy finishing a general map of the Cape," he says, "which General Craig would often come to see. He found this work so valuable and so unique that he urged me to complete it and give it to him to present to His Royal Highness, the Duke of York, and offered to obtain for me in return the position and title of Royal Geographical Engineer for the Colony. Despite this gracious offer of the General, I could not accept it as it would, at that time, have been a breach of etiquette." General Craig returned to the charge in a less delicate manner by offering, unsuccessfully however, to buy this map from Thibault for one hundred guineas.

The loyal and reserved conduct of Thibault was appreciated by General Craig, Lord Macartney, who succeeded him, May 5th, 1797, and General Francis Dundas, interim Governor from November 21st, 1798, to December 9th, 1799. "I have always been honoured by the protection of these gentlemen," he writes. During 1799 it was proposed that "as architect he should take charge and superintend repairs to the Military Buildings of the Garrison." "Completely ignored for five years by Holland, to the States of which I had rendered most important services," says Thibault, "and having suffered considerably by the loss of my profession, I accepted the proposal."

Once more, but in the position of an architect, he had a public appointment conferred upon him, when a serious contretemps occurred between him and the new Governor, Sir George Yonge, who arrived at the Cape on December 10th, 1799. It was arranged that Thibault should be presented to him. "The welcome received from His Excellency," he wrote, "was so cold, so icy, so different from that received from his predecessors that I was petrified by the comparison."

In his position as architect of military works, Thibault was placed under the orders of the personal aide-de-camp of the Governor, Lieutenant-Colonel Cockburn. "Realising that he was badly disposed towards me, I thought it wise to get on the right side of him," writes Thibault, "and to give him an idea of my knowledge I invited him to my studio." After some delay Cockburn deigned to come. "The variety of attractive designs, which he hardly looked at, did not give me the impression that he was a connoisseur, but my military maps riveted his whole attention, and being accompanied by the son of Admiral Curtis, he constantly expressed to him his astonishment; he bade me good-bye, very impressed with what he had just seen."

Some days later Sir George Yonge invited Thibault to visit him. "On my arrival I received from Sir George Yonge so gracious a reception, he asked me to show him my drawings with so much politeness that I at once offered to bring them to him."

Without mistrust Thibault handed over his drawings but very nearly lost them forever. "From day to day, being

constantly put off, I presented myself at Government House for three weeks, without being able to see Sir George Yonge, who said that he would send for me when he thought fit."

The Governor, deeming it contrary to the security of the Colony to allow the best plans to remain in the hands of a former official of the Dutch East India Company, of French origin, had decided to confiscate them by a subterfuge. It required the energetic and personal intervention of General Dundas, who commanded the Colonial troops, to restore them to Thibault. Even then their return was accompanied by an insulting letter in which the Governor ordered Thibault "not to attempt to continue with similar plans without permission, which, for certain reasons, he did not consider expedient to grant at this moment."

Apropos of this incident, General Dundas, who held a position at the Cape morally superior to that of the Governor, wrote on October 15th, 1800, to William Huskisson, Colonial Agent in London: "The plans which Sir George Yonge wishes to possess have been, until now, considered the property of Thibault, and, as they are very well drawn, Sir James Craig offered him one hundred guineas for one of them, which he refused. On my advice permit poor Thibault to keep his plans which can do no more harm to the security of the colony than a wisp of straw."

Six months later, April 20th, 1801, Sir George Yonge was relieved of his office. The Government in the interim was entrusted to General Dundas until the cession of the Colony to the Batavian Government, and Thibault once more had a protector and patron.

During the three years' administration of General Janssens, who governed the Colony in the name of the Batavian Government, Thibault's position increased in importance. He was entitled "Inspector of Public Works." The construction of the Drostdy (Residency) at Tulbagh, which was entrusted to him, was a proof of the estimation in which his talents were held. This title of Inspector was confirmed by General David Baird, the new Governor of the Colony, which was handed over to England in 1806. He was commissioned, according to the instructions he received on April 16th, 1806, to suggest any necessary repairs to the public buildings, to estimate the probable expense, to sign the contracts with the contractors, to assist with his advice the barrack master or quartermaster, and finally to maintain in good condition the jetties in Table, Simon's and Plettenberg Bays.

A Government notice, signed by A. Barnard, Colonial Secretary, June 22nd, 1807, reads: "Notice is hereby given that L. M. Thibault, Esq., has permission to practise as a sworn Surveyor in this Colony and that all diagrams in future prepared by him will be considered as legal Diagrams in this office."

In an official notice published on June 12th, 1811, Thibault was appointed Government Sworn Surveyor.

General Dundas's opinion of Thibault is given in a letter of October 15th, 1800, to his friend Huskisson: "As an engineer officer his capabilities are mediocre, but he can be usefully employed in architecture, which has been his principal study and in which he has given proof of much taste."

In one of Lady Anne Barnard's letters we have the following reference to Thibault. Speaking of a panorama of Cape Town upon which she was engaged, she says: "There certainly must be rules for taking a panorama which would much abridge trouble, but here the word panorama is unknown, nor is there any artist who can wield a pencil at the Cape but old Thibault, the Engineer and Architect." She remarks that he has built some great houses, but she does not admire any of them except "one villa built on the plan of an Italian one, which is neither liked nor admired here." "I reckon it the only building in Africa which has in it the smallest elegance," she adds. According to Miss Fairbridge, this was the Brewery or Papenboom, built for Dirk van Reenen in Newlands Avenue, and afterwards destroyed by fire.

De Grandpré,¹ a French naval officer, writing in 1787, speaks disparagingly of the town and country houses as being "the work of the master mason of the district" and "unworthy of a glance by a man of taste." He refers to Thibault as "a highly talented officer, trained in the 'corps des ponts et chaussées de France'," and mentions the house of Mr. van Reenen, of which he says, "although it is an unfinished building it is the best in the environs of the Cape."

Reference to this building is also made by Burchell,¹ who states: "Near this place" (Newlands) "is a beautiful spot called the Brewery, where in the midst of groves and plantations stands an elegant mansion built after the designs of Monsieur Thebault, the Government Architect and Surveyor, to whose taste and talents in Architecture Cape Town is much indebted." In another letter Lady Anne Barnard states: "All the Public Buildings, both Civil and Military, are to be repaired, and Thibault is to survey and perhaps superintend the work, with a salary of five Dollars per diem while employed."

The buildings attributed to Thibault are: The so-called "Kat Balcony," the entrance portico to the Governor's quarters in the Castle, in which the sculpture is the work of Anton Anreith; the Koopman de Wet house, Strand Street, Cape Town; the old Supreme Court Building, Adderley Street; "Nooitgedacht" Orangezicht, Cape Town; "Uitkyk" near Mulders Vlei, Stellenbosch district; "Vredenhof," Paarl; the Wine Cellar, Groot Constantia; whilst the works known to have been designed or carried out by him are:

The Goede Hoop Masonic Lodge, Cape Town, partially destroyed by fire (Fig. 28); "Papenboom," Newlands Avenue, Cape Town, destroyed by fire; design for the Governor's residence, Newlands; design for the Landrost's house at Graaff Reinet; The Drostdy, Tulbagh; the Fountain on the Parade, Cape Town (never completed) (Fig. 29).

In connection with the latter we read that "the Governor's (Lieutenant-General Janssens') sons laid the corner stones of a drinking fountain, designed by Captain Thibault and sculptured by his friend Anreith. It was to consist of a needle thirty or forty feet high, based on squares of stones, and at each corner a lion was to spout water. It stood on the site of the present General Post Office, but was never completed, and after the British occupation it was broken down."

Thibault was married on April 2nd, 1786, to Miss Elizabeth van Schoor, daughter of Evert van Schoor, a Burgher

¹ See references.

Councillor. He died in Cape Town on November 14th, 1815, and was buried in the Dutch Reformed Cemetery, Somerset Road, Cape Town.

Contemporary with Thibault, and associated with him in carrying out many of his designs, were Anton Anreith, the sculptor, and Herman Schutte, described as an architect and builder. Of the career of ANTON ANREITH we know very little, but his sculpture and wood-carving are amongst the finest works of art in South Africa. He was a native of Freiberg in Breslau, and arrived at the Cape as a soldier on board the Woestduijn in 1777. For fifteen years he carried on the trade of wood-carver and sculptor in the Company's service, in which he was appointed an auxiliary Lieutenant of Artillery. He was appointed Lieutenant in the Burgher Cavalry in 1778.

Among the works attributed to him are the lionesses at the Castle entrance and the lions of the South African College gateway in the Gardens; the pulpit and the lectern in the Lutheran Church and the pulpit of the Groote Kerk, Adderley Street; the drinking fountain designed by Thibault to be erected on the Parade; the arms over the old Supreme Court entrance and those over the Caledon Square Police Court; a gilded carved wooden pediment, now in the Archives; the sculpture in the pediment of the Wine Cellar at Groot Constantia, and that on the Kat Balcony at the Castle (Fig. 30), and the sculpture in the Goede Hoop Lodge, Cape Town.

Anreith, it appears, went to Europe in 1786, as records show that money was remitted to him from the sale of property at the Cape, but returned and was discharged, at his own request, in order to "follow his trade." He died in Cape Town in 1822. An inventory of the goods in his house is filed in the Cape Archives.

He was evidently a man of studious tastes and established a school for instruction in drawing, etc., in Cape Town. Many of his drawings and prints (there were over two hundred and seventy, contained in three portfolios) passed into the hands of the third of the trio, Schutte, the architect and contractor, and came before the public at the sale of the effects of Schutte's great-grandson at Cape Town in 1912.

Thibault undoubtedly had a great opinion of the talents of Anreith, for, in connection with a design for a public monument to be erected in Cape Town, we are told that "he informed the Government that he had included in his plan certain sculptural work which only one man in the Colony could execute, and that was Anreith. If, he said, the latter died before he commenced the work, it would have to be deleted from the plan as there was no other one capable of doing it."

HERMAN SCHUTTE was born at Bremen, December 25th, 1761. He came to the Cape in 1789 and is described as an architect and builder. In connection with the Lodge de Goede Hoop, designed by Thibault, we read that "a contract was entered into with Herman Schutte to erect it for £6,000 on his estimate." He is also referred to as "a skilled architect, and the Dutch Reformed Church in Adderley Street, with its commanding roof span and many striking features, was his work."

On May 28th, 1813, he was appointed a Government Sworn Surveyor. Several of his drawings have been preserved, notably one of Government House, Cape Town, in the time of the Dutch East India Company. Amongst the papers preserved by his descendants is an account submitted for certain work carried out for the authorities, which I quote, as it contains certain interesting information regarding the prices paid for labour and materials in those days.

THE GOVERNMENT OF THE CAPE OF GOOD HOPE

To Herman Schutte Dr.

To Materials and Labour as understated in Repairs performed to the Light House at Greenpoint in December 1826.

17 Halfaum of Shell Lime	at 3/-	£2. 11. 0.
10 do. Stone do.	at 2/3	£1. 2. 6.
1½ do. Cement	at 30/-	£2. 5. 0.
2 Gallons Oil	at 6/9	13. 6.
2 Kegs White Lead	at 14/3	£1. 8. 6.
6 Tiles	at 20/7	£6. 3. 6.
2 Carpenters 1 day	4/6 each	9. 0.
4 Masons 11 days	3/6 "	£7. 14. 0.
4 Labourers 11 days	1/6 "	£3. 6. 0.
4 Load Scaffoldage	3/- "	12. 0.
		<hr/>
		£26. 5. 0.

I certify that the above stated work has been performed in a workmanlike manner.

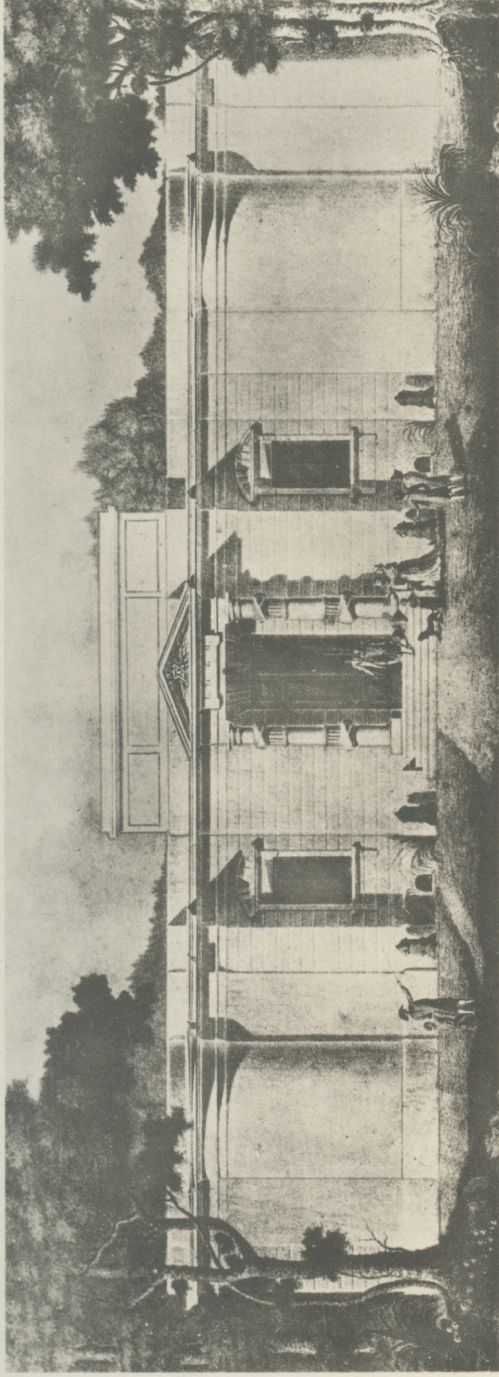
Received from I. Bance, Esquire, Port Captain—the sum of Twenty Pounds Five shilling sterling for articles supplied and work as above stated Performance for the Service of the Colonial Government and for which I have signed duplicate Receipts of the same tenor and date.

In July 1820 Schutte received the appointment of Inspector of Town Buildings. He died at Cape Town, October 25th, 1844.

Schutte's son, grandson and great-grandson appear to have followed in his footsteps and practised the profession of an architect. In the catalogue of the sale referred to, held at Cape Town on December 12th, 1912, of the estate of his great-grandson, Mr. Silip Oloff Herman Schutte, appear a number of drawings by Thibault and Schutte and several models for sculpture by Anreith.

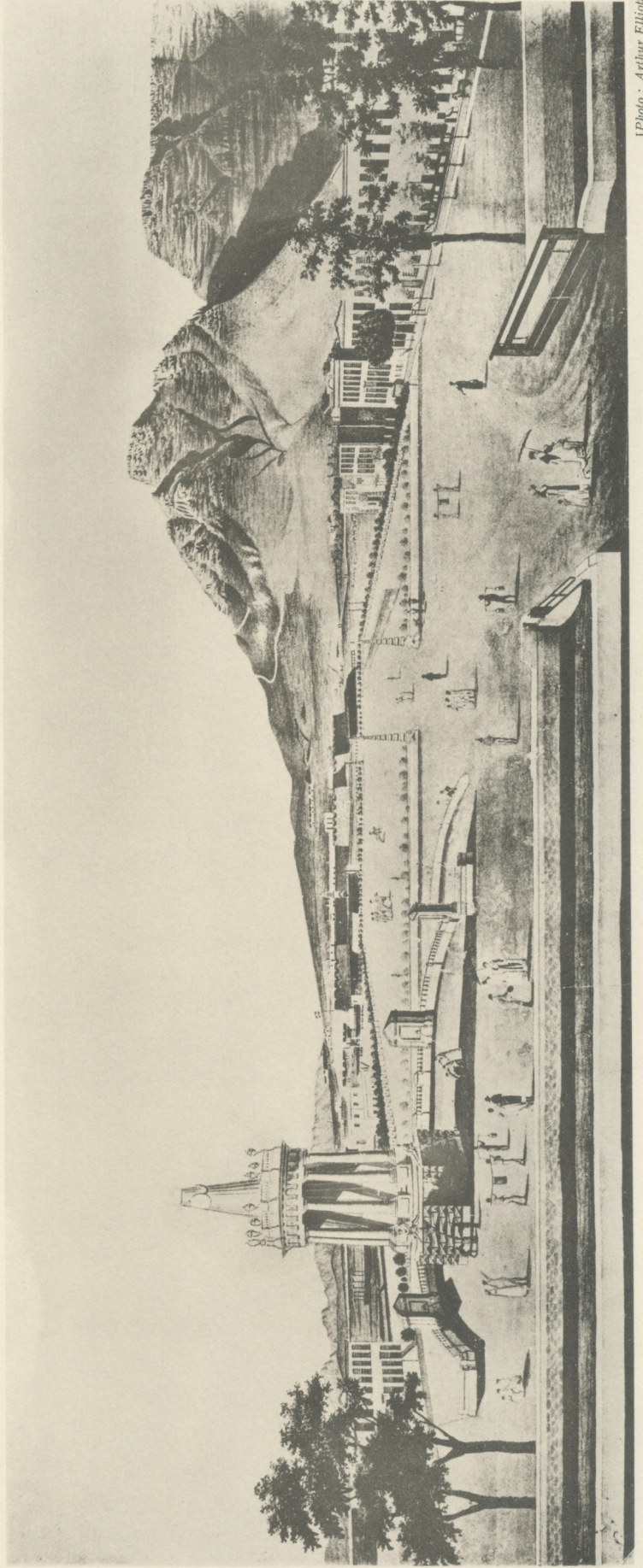


FIG. 27. L. M. THIBAULT.
From a drawing by Lady Anne Barnard
in the possession of the Earl of Crawford
& Balcarres.



[Photo: Arthur Elliott]

FIG. 28. DRAWING OF GOEDE HOOP LODGE BY THIBAULT.



[Photo: Arthur Elliott]

FIG. 29. PARADE, CAPE TOWN. A WATER COLOUR ATTRIBUTED TO THIBAULT.

THE PLATES

THE CASTLE¹ (Frontispiece and Plates 2—10)

THE original Fort of the Cape of Good Hope, built by Johan van Riebeeck, was situated on the present Parade near the site of the General Post Office and consisted of a collection of wooden buildings and a tower surrounded by earthworks.

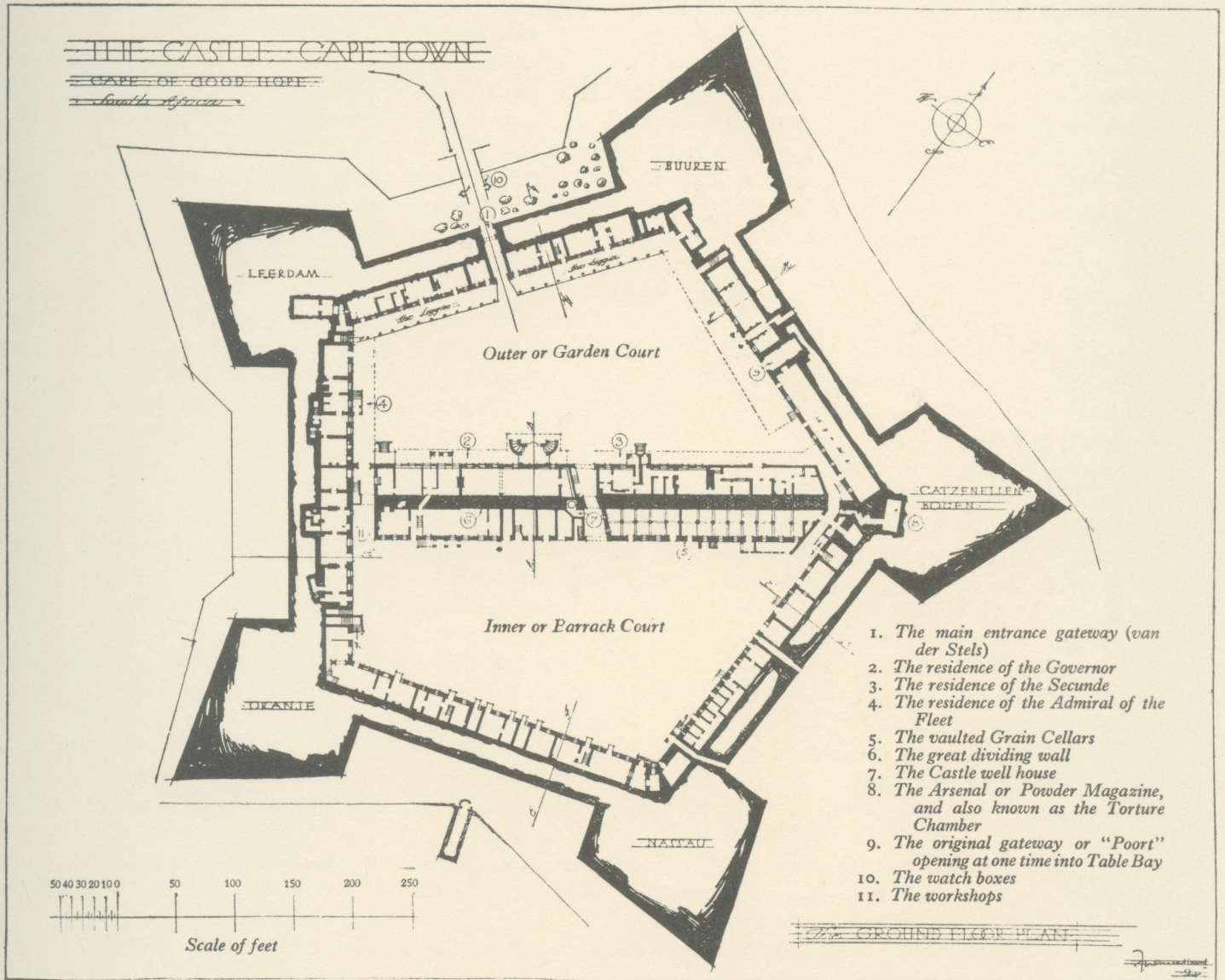


FIG. 31. PLAN OF THE CASTLE, CAPE TOWN

In 1664 the Dutch East India Company decided to erect the present Castle, and a site was selected on August 16th, 1665, by Commissioner Isbrand Goske, to the east of the existing Fort. The commander, Zacharias Wagenaar, was instructed to detain three hundred soldiers for the breaking of stones, preparation of material and levelling of the ground. The building, which took the form of a regular pentagon with a bastion at each one of the five points, was designed by Pieter Dombaer and followed the type employed by Vauban, Louis XIV's great military engineer (Fig. 31). The sides of the pentagon measured almost five hundred feet from point to point, the bastions being thirty feet high towards the sea and somewhat higher on the town side.

¹ The greater part of this description is from a thesis on the Castle by F. W. Mullins, published in the "South African Architectural Record" in September 1927.

The preparation of material and the digging of the foundation trenches occupied five months, and on January 2nd, 1666, the foundation stones were laid by Commander Zacharias Wagenaar, the minister Johannes van Arkel, the Secunde Abraham Gabbema, and the Fiscal Hendrik Lacus. The stone was quarried on Signal Hill, the lime was obtained from shells on Robben Island, the timber from Hout Bay and the bricks were imported from Holland.

The Peace of Breda temporarily stopped the work, but in 1672 the United Provinces were at war with Louis XIV and the work was hastily resumed. In 1674 the building was sufficiently advanced for the garrison to be transferred from the old Fort, which was then demolished. From this time onwards until 1679 the work proceeded steadily, the outer walls being carried up approximately two-thirds of the height all round, and the excavations for the moat being almost completed.

With the arrival of Simon van der Stel, in 1679, another and greater period of activity set in; the work was carried on with increasing vigour and enthusiasm, and the outer walls were raised to their full height. The five bastions were then named after the chief titles held by the Prince of Orange: Orange, Nassau, Leerdam, Buren and Catzenellenbogen.

The original entrance was on the side facing the sea, between the Catzenellenbogen and Buren bastions, but in 1682 this was closed and the present main entrance was constructed—this being the earliest architectural monument in South Africa. Built into one of the walls is a stone with a carving of a ship and the inscription "C. D. G. Hoop," which, it is thought, was removed from the original entrance (see title-page).

The present entrance (Frontispiece) bears a close resemblance to the gateway of the town of Dordrecht in Holland, and the stone used in its construction was probably imported from Holland. The archway itself, which is three-centred, spans an opening about twelve feet wide and is built in small yellow Dutch bricks. The pilasters flanking the opening, together with the entablature and broken pediment above, are built of a greyish blue stone identical in colour with that so much in use in the Low Countries. The frieze is enriched with six shields bearing the arms of Amsterdam, Rotterdam, Delft, Middelburg, Hoorn and Enckhuysen, these towns being the seats of the separate Companies united in 1602, flanked on either side with the monogram of the Dutch East India Company. Within the pediment is the lion of Holland surmounted by a mural crown. The octagonal bell tower above the gateway, built of small yellow "klompje" bricks, still contains the original bell which bears the following inscription: "BENEDICAT TERRA DOMINUM: LAUDET ET SUPEREXALTET EUM IN SAECULA: CLAUDIFREMI ME FECIT: AMSTELLODAMI ANNO 1697."

The internal treatment of the gateway facing the outer or garden court is somewhat similar in design up to first-floor level with pilasters and cornice, but built in brickwork throughout. Above this level, the first-floor window is framed in with Ionic pilasters flanked by scrolls supporting a cornice and surmounted by a gable, on which are modelled military trophies.

The attractive dwelling-houses within the fortress were also the work of the two van der Stels. The residence of the Governor and the Secunde, or Chief Merchant, Sieur Samuel Elzevir, is built on one side of the cross wall which divides the building into two courts. The residence of the Admiral of the Fleet was at right angles to the Governor's house against the south-eastern main wall. This residence was, no doubt, originally intended for the Governor. Beneath the Secunde's house were the grain cellars with their fine vaulted ceilings.

The great cross wall, known as the Kat (Curtain), built of similar material to the outer walls, is fifteen feet wide at the base, ten feet wide at the centre and six feet wide at the top.

In one of his despatches Simon van der Stel states: "By order of Commissioner General van Rheeде, we have completed the cross wall masoned with stones and lime, a great strong work, and none the less necessary for our protection to cover the bastions, being 542 feet long, 39 feet high, 12 feet broad at the base and 10 feet in the centre, and at the top 8 feet, with a stone mantelet for defence of the bastion Nassau. The foundations of the Church, cellars, stores and dwellings of the Company's servants have been laid." The object of this wall, which was completed in 1696, was to act either as a second line of defence or as a protection of the Nassau bastion which was exposed to fire from the rear.

In a later despatch Simon van der Stel says: "The new corn stores, built on the Italian plan, on the side of the cross wall which runs through this fort, are at present so far advanced that they can readily hold a large quantity of wheat, and we are doing our best to complete them."

To-day this massive dividing wall forms the centre wall of a number of buildings which grew around it, of which the Governor's residence was the first to be built.

The great archway, over eighteen feet in width, with the sundial over, is centrally situated in this wall and provides access from the outer to the inner court. The Governor's and Secunde's residences flank it on either side.

During an early period of the Castle's construction a well forty feet deep was sunk in the centre of the fortress to supply the garrison with water. The entrance to the well-house is immediately under the archway and the original pulley wheel over the well still remains in a fairly good condition.

Of the residences within the Castle, that of the Governor is of greatest interest. The fine and stately Council Chamber of Simon van der Stel still remains, with its well-proportioned windows, the frames being set flush with the outside face of the wall, and deeply splayed and panelled jambs. The wooden ceiling is simply treated and enriched with some good carving in teak at the angles and in the central portion of the patterned design.

Of this hall, a van der Stel despatch of 1695 says: "The New Hall having been completed in the Governor's House, the first sermon was preached in it on the 22nd of May (Whit Sunday 1695) and regular services have been held in it ever since."

Adjoining the Council Hall, and in treatment somewhat similar, is the large reception room, leading to the dining hall which still contains a fine fireplace. Several of the richly designed fanlights remain in their original positions over the principal doorways of this and the other dwellings.

The fine brass chandeliers, brought out from Europe and placed in the Castle by Governor Ryk Tulbagh, and which, on the introduction of gas, were sold, fortunately came into the possession of Dr. Engelenburg of Pretoria. One of these is still in his possession, another hangs in the old Raadzaal at Pretoria.

Ascending to the first floor, we come upon the suite of rooms made famous in the letters of their one-time occupant, Lady Anne Barnard, wife of the Colonial Secretary, Andrew Barnard. The original character of these apartments and those below has been spoilt by the numerous wooden partitions that have been erected. The low, heavily beamed, teak ceilings which still remain, the casement windows with their many small panes and delicately beaten wrought iron hinges and fastenings, and the deep and low window seats, must have presented a particularly charming appearance.

A description of the Governor's residence is given by the Jesuit, Père Tachard,¹ a member of an Embassy on its way from France to Siam. In the English translation of 1688 we read: "This house consists of a large Pile of buildings, two storeys high, and very solidly built. It is covered with a fair Tarrass, paved with broad free stone, with Balconies and Iron Rails all round: thither they commonly go to take fresh air. . . . We went first into a great hall where they preach every Sunday until the Church be finished that was begun to be built without the Fort. On both sides of that Hall there are pretty handsome apartments."

In one of Lady Anne Barnard's letters she states: "I shall not be stinted for room as I have a hall of sixty feet, a drawing room of forty, and a dining room of twenty, a tea room of thirty and three supper rooms."

At the entrance to this residence, and erected much later, probably between 1780 and 1790, is the beautiful portico with its balcony over, erroneously termed the Kat balcony (Plate 2). From this, no doubt, edicts were read and, on their arrival, newly appointed officials were presented to the burghers assembled in the court.

This balcony, one of the finest architectural works in Cape Town, is attributed to Thibault and Anreith. It is singularly graceful both in plan and elevation and well proportioned in all its detail. The portico is flanked by curved steps leading to a landing, also shaped, 4' 7" above the level of the court. The paving is of Robben Island slate—greenish blue in colour—laid in regular squares of 16½ inches. The steps are also of slate. The central balustrade, of wrot ironwork, is a splendid example of craftsmanship, many of the terminals being split and scrolled and others beaten flat in a leaf-shaped form. The balustrade to the steps and to the sides of the portico is simpler in design, consisting of square uprights pierced for the circular hand rail and intermediate rail. Each of these uprights is terminated with a well-designed brass moulded finial.

Four free columns and two half columns against the wall, in the Ionic order, support the balcony, which is constructed of teak. The shafts of the columns are fluted and the caps and bases are finely carved. The columns are ten diameters in height, being 1' 3¼" at base, the over-all height averaging 12' 7". The entablature is just over one-fifth of the column in height and consists of architrave, curved frieze and cornice, the latter having modillions with paterae between. The architrave and frieze are of solid teak, bolted together in segmental sections and shaped to

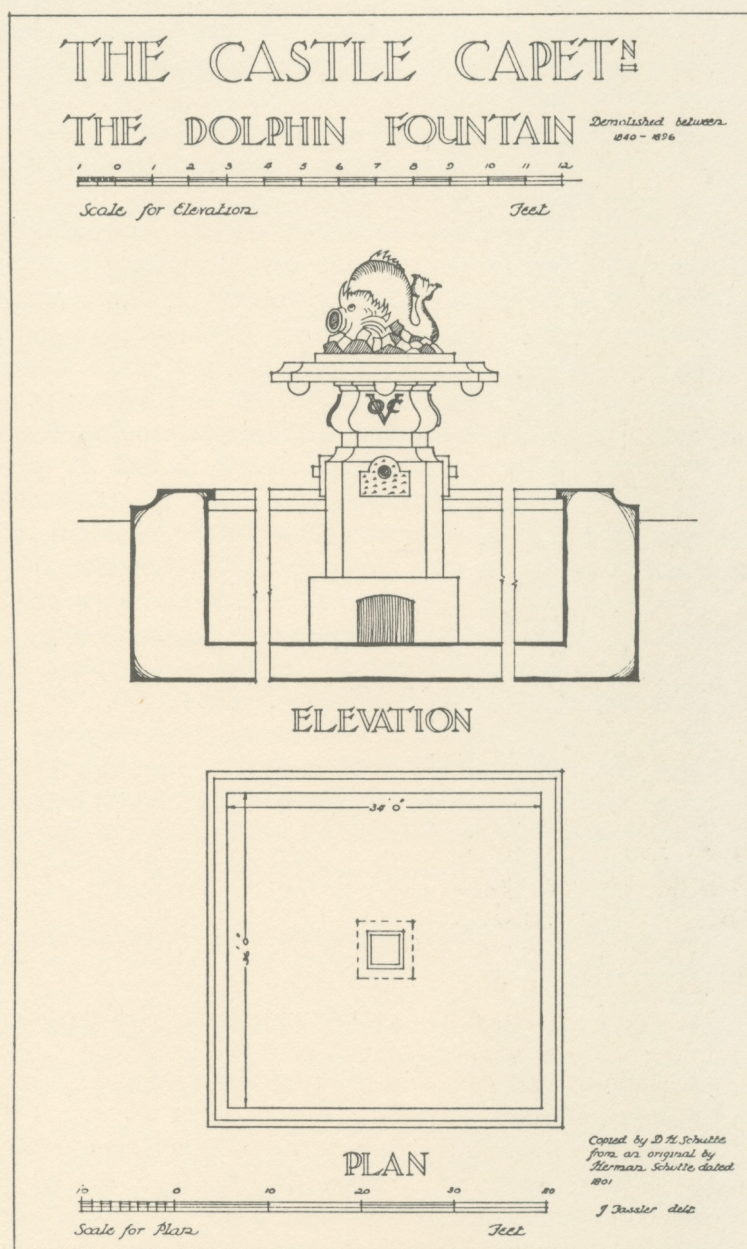


FIG. 32. THE DOLPHIN FOUNTAIN

¹ See references.

the outline of the balcony. The remainder of the entablature and the parapet wall are constructed with a core of small bricks finished in plaster. The modillions were at one time of teak, tailing into the brick core.

The front of the parapet is richly decorated with sculpture by Anton Anreith, consisting of the Lion of Holland on a shield surmounted by a crown and flanked by two reclining figures. Military trophies and a floral decoration complete the composition (Fig. 30). The portico and balcony have been carefully restored by Mr. James Morris of Cape Town.

The great teak doors (Plates 4 and 5) and the finely detailed fanlight, forming the main entrance to the residence, are splendid examples of the work of this period. Heavy and massive, they have richly carved and panelled mouldings with a lion's head carved in teak in the central panels, another example of Anreith's work. The panels are raised and fielded with shaped angles. The hinges, escutcheon plates and handles are well designed in brass. Flanking this doorway are fluted Ionic pilasters.

The flooring of the balcony is constructed with heavy teak beams, covered with teak boarding on which is placed a good layer of shell lime mortar. Above this, small bricks are laid in lime mortar, these being covered again with two or three layers of mortar laid in falls.

The Secunde's residence was completed in the time of Willem Adriaan van der Stel, but there is little of interest to note except perhaps the entrance with its klompje brick steps and simple wrought iron railings. The Admiral's residence retains some of the original features, notably the doorway and fine large windows. The dungeon of the Castle is a lofty chamber vaulted with brick and has the appearance of a crypt in some ancient cathedral.

Between the Leerdam and Orange bastions at the junction of the main and great cross wall are the workshops and the Castle armoury. Here Anton Anreith had his workshop, and with Thibault, Schutte and Jacobus Graaff, the carpenter, they worked together at their plans and models.

The ramparts are accessible from several points, the principal approach being from the Leerdam bastion. Large red tiles cover the great cross wall whilst slate is employed over most of the outer walls, lime concrete being occasionally used. Between the Catzenellenbogen and the Buren bastions was the roof garden with a splendid aspect towards the sea, and on the opposite side between the Leerdam and Orange bastions is the ancient look-out tower.

The inner court is surrounded by barrack-rooms and stores and was divided originally into two, that portion immediately in the rear of the Governor's residence being laid out as a garden. Lady Anne Barnard tells us in her letters of the ornamental water and the dolphin fountain that once were there (Fig. 32). In this court some fine doors and fanlights are still to be seen (Plates 5 and 6).

An outwork of the Castle, used for saluting purposes, was the Imhoff Battery, which contained an interesting building, demolished about 1896, known as the Armourer's Quarters. The original door with its fine teak fanlight was purchased by Cecil Rhodes when the building was demolished and is now to be seen in Groote Schuur (Plate 10).

The approach to the Castle to-day is through a gateway facing the town, the piers of which are enriched with lionesses modelled by Anreith. Between this and the main entrance gateway are two simply designed brick plastered sentry-boxes.

The Castle is the oldest existing building to-day in South Africa, and as such one feels that it warrants the fullest possible description.

GOVERNMENT HOUSE, CAPE TOWN (Plate 11)

The official residence of the Governor-General of South Africa, overlooking the gardens in Cape Town, has had an interesting history.

Originally built as a pleasure house or garden house by the first Governor, Simon van der Stel, in 1682, it was used as a guest-house for distinguished foreign visitors, who were debarred from residing at the Castle. Later it became the summer residence of the Dutch Governors and still later was occupied by the British Governors, first military and then civil. There are many references to it in the writings of passing travellers, and from these it is possible to trace the development of its plan (Fig. 33).

Père Tachard,¹ who stayed there in 1685, in his "Voyage de Siam," published in 1687, describes it as follows: "Towards the middle of the wall (surrounding the garden), on the side facing the Castle, is a small Pavilion which is uninhabited: the ground floor consists of a vestibule with doorways on the sides facing the Castle and the Garden, flanked by two rooms (salons). Above this there is a room (cabinet), open on all sides, between two terraces paved with brick and surrounded by balustrades: one of these faces North and the other South. The Pavilion appears to have been built expressly for our purpose as from the one side we could see the whole of the North, which view was necessary to us, this being the South as far as this country (France) is concerned."

L'Abbé de Choisi,¹ in his "Journal du Voyage de Siam" (1687), states that he visited Tachard at the Garden House and slept there, and says: "Their [the Fathers'] apartments are between two terraces on which the largest telescopes can be easily installed." It is obvious from Tachard's description that the building was placed with its longitudinal axis north and south, and this is borne out by a plan of Cape Town of about 1700 (Fig. 1). The description of the building with its three rooms on the ground floor and roof room above makes it somewhat similar in type to many small buildings in Cape Town with their roof room (Dak kamer) from which ships entering or leaving the harbour could be seen.

¹ See references.

Valentyn,¹ who visited Cape Town between 1705-14, refers to the wall enclosing the gardens "which is in part 11 feet high built of stone and gradually diminishing in height to 7 or 8 feet," and says: "About the middle of this garden and towards the Eastern side on which this stone wall is built is a pretty little house of brick (Steene huisje) in which there is a narrow vestibule (trant) with two doors which open, the one into the garden, the other into the street—so that one can also enter from the stable or coachhouse of the Lord Governor exactly opposite. This little house has on either side of this vestibule two fine rooms in which the Governor sometimes entertained me and other

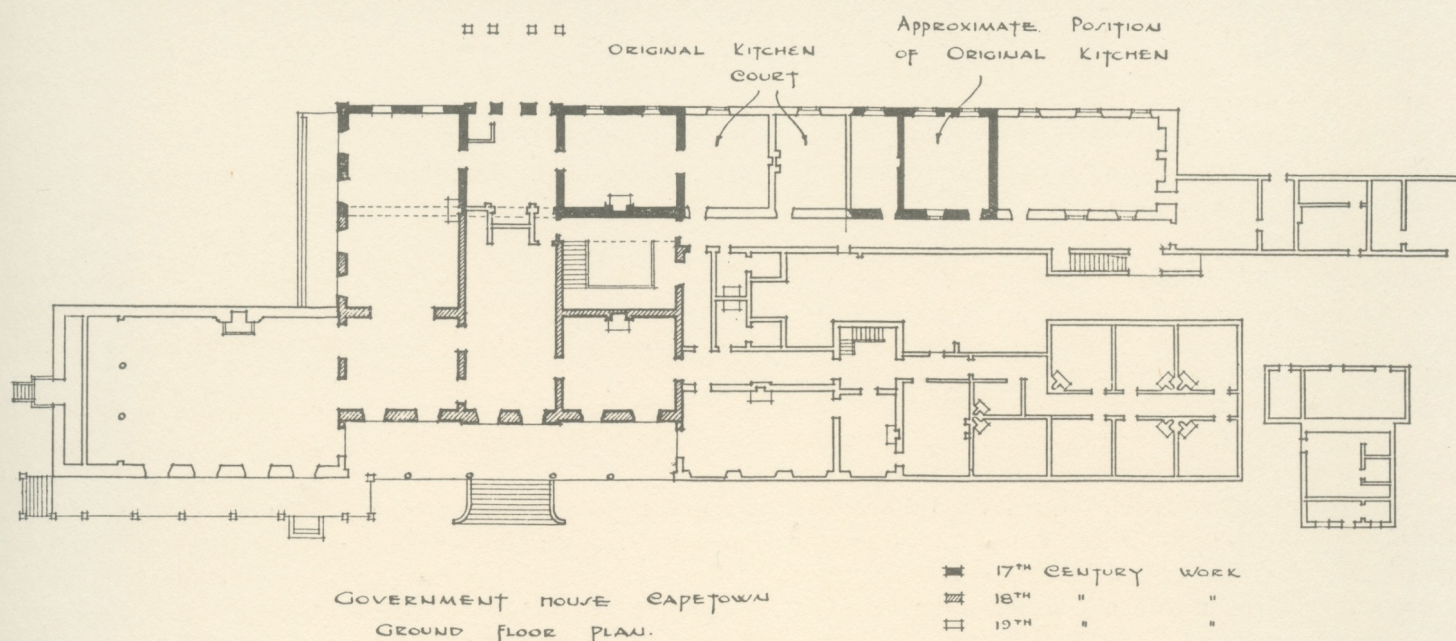


FIG. 33. PLAN OF GOVERNMENT HOUSE, CAPE TOWN

friends. There are also two similar rooms above with a flat over them on which one can walk." Early maps show the stables, now Stal Plein, opposite the garden house.

In the plan of the garden illustrated in Valentyn's book the house is shown as a narrow building with a slight projection emphasising the central vestibule, and a detached kitchen to the south.

Kolbe,¹ another visitor, in 1705, who lived for some time in the house, says: "It is somewhat narrow, not being more than eighteen Rynlande werk-schuhe (? feet) broad but very long in proportion being over forty feet and this exposed to the force of the South East wind which shakes and rattles it dreadfully." Kolbe, scared to death in a south-easter, takes refuge between the two doors or on the Schneckenstige (winding stair) which was vaulted (probably constructed on arches). "I am also assured," he says, "that if these thick middle walls on both sides, in which are the doors, did not exist, it could not stand at all." "Inside, in this garden house, one finds a broad vorhaus (voorhuis) which is almost square, and one can, through it, enter or leave the garden." "On either side of this vorhaus one enters a fine large apartment, the floor of which is paved with square tiles, in which a table painted green and many chairs are to be seen. If one mounts the winding stair, there is a similar vorhaus and two similar apartments. Above, over these two rooms, is a fine floor (boden)." On this floor, he mentions, reeds, dried herbs and garden tools are stored.

"From beneath right up to where this floor joins on, two thick middle walls are constructed, which separate the vorhaus from the two rooms, which is the sole support of the fine pleasure house." He further refers to the kitchen being next to the garden house.

Both Valentyn and Kolbe mention three rooms on the first floor with a flat roof over, which indicates that the open terraces were covered and converted into rooms at a later date. During the eighteenth century, as shown on a map dated 1767 (Fig. 2), the building was further enlarged and became the summer residence of the Dutch governors.

Miss Fairbridge, in "Historic Houses of South Africa," states that "the last Dutch Governor, Abraham Josiah Sluysken, lived in the oak-shaded Government house in the Gardens in the heat of the Summer and Lord Macartney, the first British Governor, occupied it."

During the first British occupation the house appears to have been considerably remodelled. In Macartney's time the original steep stairs were evidently in existence, for, in a letter to Lord Macartney, Lady Anne Barnard refers to the new Governor, Sir George Yonge, making improvements to the kitchen and "chalking out a new staircase. It is to be sure a very bad one but I once knew a Noble Lord who hop'd up like a parrot to his perch, rather than spend a dollar of the public money for his own accommodation. However, something *was* necessary as *you know*."

Andrew Barnard, writing in 1800, states: "The Garden House is undergoing many alterations, the kitchen is made three times its former size, the staircase is coming down and one that is to cost four hundred pounds is to be put up in its place. Chimneys and fireplaces are to be made in every room in the house: with many other improvements too tedious to mention." In the same letter Andrew Barnard refers to Thibault having to survey and perhaps superintend the repairs to all the Public Buildings, Civil and Military.

¹ See references.

Since that period the house has grown considerably, but it is still possible to trace the original building from the thickness of the walls. From drawings preserved by a great-grandson of Schutte and now in the possession of Mr. L. Mansergh, it has been possible to reproduce the façade as it must have been towards the end of the eighteenth century, when the house was occupied by the Dutch governors. In the present buildings can still be seen traces of this design resembling in many respects some of Thibault's designs which have been preserved, and there is every likelihood of his having remodelled the building before British occupation. The building as it exists to-day has lost its original charm, and with its low-pitched slate roof is somewhat similar in character to many early nineteenth-century buildings in England. A great opportunity occurs here for a complete and careful restoration of the original building.

THE GATES TO GOVERNMENT AVENUE, CAPE TOWN (Plate 12)

These gates, which have now unfortunately disappeared, originally stood at the top of Adderley Street and were the main entrance gates to the gardens. They are shown in illustrations of old Cape Town and copies of the drawings from which this plate was prepared have been carefully preserved and are now in the possession of Mr. L. Mansergh.

Valentyn,¹ after mentioning the great wall surrounding the gardens, refers to a gateway which existed in 1705, and says: "One enters on the East side through a fine gateway into the garden. This gateway has two pilasters. On the front stands [here he gives a diagram of the Company's monogram with the date, 1679, below]." At the south end of Government Avenue the original gate piers still remain.

THE BURGHER WATCH HOUSE (Plates 13-17)

The Old Town House, formerly known as the Burgher Wachthuis, in Greenmarket Square, was erected during the régime of Governor Ryk Tulbagh, the foundation stone being laid by one Barend van Artois, a member of the Court of Justice, on November 18th, 1755. The trowel he used, engraved with a commemorative inscription, is still in the possession of the Municipality. This building was the property of the citizens and was built by the Burgher Council with money borrowed from the church and subscribed by a prominent citizen. Here the Burgher Guard which patrolled the streets at night was mounted, the arms of the Militia were stored, and recalcitrant soldiers punished. Between 1796 and 1827 it was used as the Burgher Senate or Town Council Chamber.

The design of the building, which is two storeyed, is Baroque in character with super-imposed orders, the whole of the detail being somewhat coarse and heavy. At the entrance is an arcaded loggia with balcony over. This has been slightly remodelled, as has the bell turret crowning the building. The turret does not appear to have been part of the original design, as a drawing of the building in 1764 shows vases on the balustrade over each pilaster, and has no turret. Over the doors to the balcony are modelled the arms of the City of Cape Town granted by Commissioner de Mist in 1804.

Some sixteen years ago this building was restored by the late J. M. Solomon and converted into an Art Gallery to house the fine collection of Dutch pictures presented to the city by Sir Max Michaelis.

THE OLD SUPREME COURT (Plates 18 & 19)

At the top of Adderley Street, Cape Town, is a large rectangular building, originally the Slave Lodge, founded by Simon van der Stel. This building was later remodelled by Thibault to serve as the Supreme Court, and is now used for Government Offices.

Owing to the traffic congestion at this point the building has been curtailed by the demolition of a fine oval vestibule at the west end, but the original façade has been carefully reproduced by Mr. F. M. Glennie.

In the pediment at the east end the Royal Arms of England have been introduced, undoubtedly the work of Anreith.

CALEDON SQUARE POLICE COURT (Plate 18)

An interesting building, now occupied by the Public Works Department, this was formerly a Police Court, and was erected about the beginning of the nineteenth century after British occupation. The sculptured arms in the pediment were probably carried out by Anreith. The date on the pediment is 1814.

HOUSE IN BUITENSINGEL (Plate 20)

This interesting small house is the only one of its type in Cape Town, and although it has been considerably remodelled, the room on the roof, flanked with simple scrolls, still remains. In the pediment is a fine piece of modelling in plaster, a child with a lion, probably on a brick core, and quite likely the work of Anreith. This has unfortunately been painted a dark colour, much of its charm being thereby lost. The doors, windows and stoep have been altered in recent years, but in the illustration they have been conjecturally restored following the types of doors and windows still in existence in many small houses of the same period in Cape Town.

¹ See references.

CHURCH HOUSE, CAPE TOWN (Plate 21)

This building in Burg Street, for some years the property of the Church of England, has suffered considerably from restorations. The original door and fanlight have been replaced by others of more recent date as have the shutters to the windows, all of which are characteristic of the work of the early nineteenth century. The stoep is surrounded by a wrought-iron balustrade, also probably of a later period. In the pediment some modelling appears, but it is of no particular interest.

No. 14 KEEROM STREET, CAPE TOWN (Plate 22)

Until recently there were many houses in Cape Town of this type, which have been demolished to make way for ever increasing commercial needs. This house in Keerom Street has been carefully preserved by its present owner, Mr. C. C. Silberbauer, and is a good example to illustrate the careful disposition of the openings and the simplicity of the details, all interest being concentrated in the rich entrance door and fanlight.

HOUSE IN CALEDON SQUARE, CAPE TOWN (Plate 23)

This house, which has also suffered from the ravages of time, has been conjecturally restored by Mr. H. H. McWilliams in this drawing. It still retains, in its pediment, some interesting plaster modelling.

THE LUTHERAN PARSONAGE, CAPE TOWN (Plates 24-26)

The building, known to-day as the Martin Melck house, was originally the Parsonage of the Lutheran Church in Strand Street, Cape Town, and was erected about 1780 by Martin Melck, a wealthy burgher, who was responsible for the erection of the church. The fine doorway and the modelled enrichments of the façade were in a very bad state of preservation when these drawings were prepared, but the whole building has since been very carefully and successfully restored by Messrs. Black and Fagg of Cape Town.

The façade is an interesting example of the two-storeyed house with a roof room. Pilaster-like breaks terminate the front while the slightly projecting central portion is carried up to the attic room in the roof, which is crowned with a pediment and flanked by scrolls.

KOOPMAN DE WET HOUSE (Plates 27-29)

The building in Strand Street, Cape Town, known to-day as the Koopman de Wet house, was at one time the house of a sea captain who settled in South Africa. Externally the treatment follows that of the domestic architecture of the period of Louis XVI of France. The façade is divided vertically by four pilasters carrying a well-designed cornice and pediment. Its charm lies in the quiet dignity of its simplicity and the proportion of the whole. The door is framed in by fluted pilasters and an entablature, a free rendering of the Doric order. The fanlight has radiating bars, an unusual type, and is fitted with a lantern.

The plan (Fig. 6) has already been described, and this building, which is now preserved by the City as a museum, is a good example of a typical town house of the late eighteenth century, the design of which is attributed to Thibault.

RUST-EN-VREUGDE, CAPE TOWN (Plates 30-36)

One of the richest and most elaborate of the town houses is the building, originally known as Rust-en-Vreugde and now used as a school, which at one time stood on the outskirts of the town. The plan has been very much altered and remodelled in the course of time, owing to the disposal of the major portion of the estate and the cutting through of roadways which necessitated the splaying of the angles in the front.

The entrance front is preceded by a fine portico of Corinthian columns standing on a lofty podium and approached from one end by a flight of slate steps which were probably at one time repeated at the other end. The entrance to the basement was beneath the portico, the original door having been removed but, fortunately, not destroyed. The circular lights on either side are probably of a later date. The columns, entablature, balcony and balustrade are all in teak and indicate a remarkable refinement in design as do the rich doorways on the ground and first floors. The ground-floor doorway is framed in by panelled pilasters with entablature over, the double doors being panelled and richly carved. The fanlight is one of the finest of this type to be found in Cape Town.

The doorway to the balcony on the first floor is framed in with an elaborately carved surround and surmounted with two reclining figures supporting a central vase. The double doors in this case are glazed and have a fanlight over. The refinement exhibited in the carving marks the work as undoubtedly being that of Anton Anreith.

The building is unfortunately roofed with corrugated iron to-day, but there is little doubt that it was originally flat roofed, the façade having been crowned with a cornice. The balcony over the portico was until recently surrounded by a balustrade with well-designed balusters, fixed between clumsy brick piers with heavy granite caps. These have been removed and replaced by panelled teak piers and a handrail more in character with the original general design,

and the whole of the work skilfully restored by Mr. James Morris, L.R.I.B.A. Internally some interesting panelled doors and a fireplace, similar in character to the work of the Louis XV period, are all that remain, but are sufficiently indicative of the richness of the interior of the original house.

The property on which this house is built belonged to Willem Cornelis Boers in 1777, and later Johannes Blesser, an official of the Company, lived there. The present house was occupied by Sir Charles Somerset during his governorship, 1814-26. The original entrance piers and wrought iron gates have disappeared, the gates themselves now occupying a position in the chancel screen of a parish church in England.

ALPHEN (Plate 37)

An interesting house is Alphen, near Wynberg, built, we are told, about 1753 and added to shortly afterwards by a Captain de Waal, who had been in the service of the Dutch East India Company. The building is square in plan with large, lofty rooms and is two storeys in height. Tradition tells us that it was covered with a thatch roof and gabled above the second storey. If so, it must have been of quite an unusual type. To-day the house is covered by a low-pitch corrugated iron roof.

Of particular interest is the entrance door with its sliding sash, behind the fanlight, which could be lowered when required to form a window. The door is divided horizontally into two halves, of which the upper half can be opened back whilst the lower half supports the sliding sash. The doorway is framed in with panelled pilasters and an entablature, the pilasters being enriched with carved teak rococo ornament. A carved beam preserved from the old mill at Alphen bears the following inscription in fine lettering: "JOHAN BALTHASAR BRUENING UIT HESSEN DARMSTADT AMPT GRIMBERG VAN DE COLBE MOLE GEBOORTIG HEEFT DEZE MOOLE GETIMMERT ANNO 1792."

GROOT CONSTANTIA (Plates 38-53)

The original homestead of Groot Constantia was built by Simon van der Stel, Governor of the Cape in 1691, the land having been granted to him in 1685 by the Dutch East India Company. Here he retired in 1699, and here he died in 1712.

Valentyn was entertained at Constantia "in princely fashion" by Simon van der Stel in 1705, and again in 1714 by Helot, the Acting Governor. He described it as "a very beautiful house of two stories" with a great handsome voorzaal flanked by fine apartments with a big airy gallery linking up the two wings.

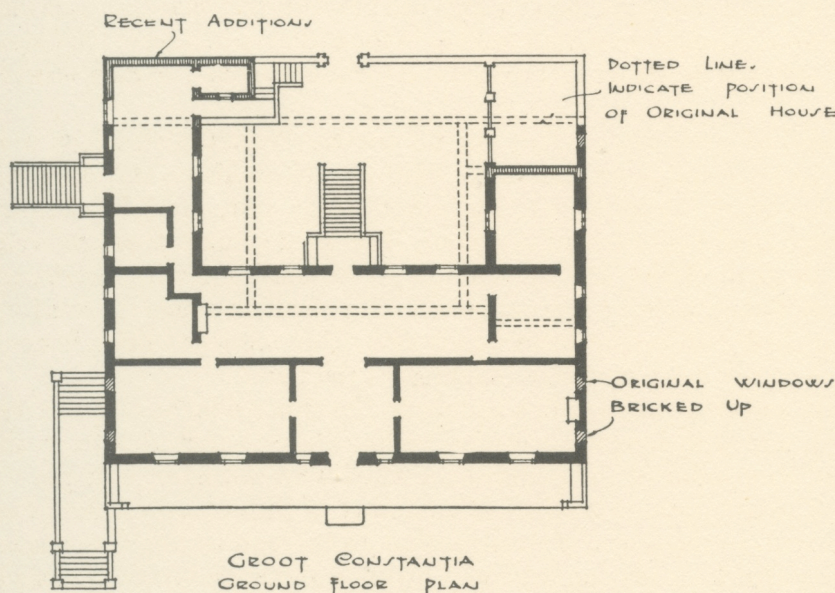


FIG. 34. PLAN OF GROOT CONSTANTIA

U-shaped in plan (Fig. 34) and consisted of a main block, containing a suite of rooms with projecting wings at either end, the latter being linked by a wide passage gallery. The ends of these wings were connected by a wall, thus forming a courtyard at the back of the house. The passage gallery was removed at a later date and was replaced by a great inner hall.

It was further discovered that the original walls were built of small Dutch clinker bricks probably imported from Holland, and these were only carried up to, in some cases slightly above, window-sill level along the front, and, above this level, a larger and more modern type of brick was used. The end walls, however, are carried up to a higher level, this probably indicating the height of the original walls.

It is evident, therefore, as Mr. Kendall states, that the original house had casement windows replaced at a later date by the present large sash windows. This is further borne out by an engraving by van der Heydt, printed in 1741,

For many years this house, the largest and finest of the country houses, so frequently illustrated and so well known in South Africa and overseas, was considered to be the original building as erected by van der Stel. The disastrous fire which took place in 1925 was in many ways a blessing in disguise, for not only did it throw considerable light on the construction of the building, but it also gave a clue to the possible date of the building as it was immediately before the fire.

In a work entitled "The Restoration of Groot Constantia," by Mr. F. K. Kendall, F.R.I.B.A., published at Cape Town in 1926, the author has very ably described the original plan of the building which tallies with Valentyn's description, and the extensive alterations and additions which have taken place from time to time.

From the investigations made by Mr. Kendall it appears that the original house was

in which all the windows are casements and the roof is hipped and not gabled. In this engraving a dormer window is seen which indicates that there were attic rooms in the roof. This will account for the "many very neat and handsome furnished apartments of which there are below and above eighteen" mentioned by Valentyn.

In 1779 the house was purchased by Hendrik Cloete, and we are informed that it was then "in a most ruinous state." Mr. Kendall writes: "According to a subsequent record by his son Lawrence, the buildings were all destroyed and scarcely a vineyard was bearing. Hendrik went to great expense in restoring the buildings. He constructed the famous Wine Cellar and 'gave the place a new design.'"

The disposition of the buildings is interesting as being typical of the care which was taken by the early settlers in the lay-out of a site. The house is approached by a fine oak avenue. On the right is the Jonker's (Manager's) house, and between it and the main house an avenue of pleached oaks leads to the swimming-bath on the hill side. On the left the ground falls rapidly away into the valley.

From the main entrance of the house, looking through the entrance and inner halls, a magnificent vista is obtained, terminated by the Wine Cellar between which and the main house was a canal or runnel of water, originally crossed by a bridge flanked by seats. These are shown in a pencil sketch in Mrs. Trotter's book.

The plan of the present house is also U-shaped. A great stoep terminated by brick plastered seats runs the full length of the entrance front. This is paved with tiles and klompje bricks, and at the entrance door is a star-shaped pattern in red stone, said to represent the device borne on the van der Stel arms, but, according to Valentyn, this represents the plan of the Castle at the Cape. The ample entrance hall, the full width of the great front gable, is flanked by a large reception room on the right and two smaller rooms on the left, whilst beyond is the great inner hall overlooking the courtyard into which one descends by a flight of steps. The kitchen is in the south-eastern wing, the opposite wing being occupied by bedrooms. Below the house are some fine vaulted cellars.

The great gables vary in design, that on the entrance front having the slightly projecting central portion crowned with a pediment. Over the entrance door, which is of teak, flanked by pilasters and crowned with entablature and pediment, is a large sash window, above which is an arched recess containing a somewhat crude statue. It is doubtful whether this recess was constructed with the gable, as two early prints indicate another window in this position.

The main gable is flanked by scrolls on a moulded string course which is stopped by the central projecting portion. The side gables are very much wider, in fact the full width of the main block of the house. These, which are more elaborate than the normal type of side gable, are finished with a pediment and are flanked by much greater spreading scrolls surmounted by modelled vases. The scrolls are slightly set back from the main wall face, thus forming a break in the centre portion of the gable which is not carried to ground level as on the entrance front.

The large sash windows and shutters and the entrance doors with their fittings are beautifully detailed, in fact the whole of the details in the gables and the joinery show a refinement in design lacking in the earlier structures at the Cape.

The building, which has recently been carefully restored by Mr. F. K. Kendall and furnished by Mr. de Pass, is now used as a museum.

Valentyn¹ refers to an exceedingly large and handsome stone wine cellar, but the present Wine Cellar, which is a superb piece of work, was built by Hendrik Cloete in 1791 and is attributed to Thibault, the architect, and Anreith, the sculptor. The openings in this building, with the exception of those to the office at the rear, are semi-circular headed and are constructed with small imported Dutch bricks of a beautiful colour. The great central doors, as well as the doors to the loft above, are also framed in with small bricks, and the shutters to the small openings are hung on finely wrought-iron hinges let into slate pads in the wall, there being no wood frames. The small openings are filled in with iron bars. Internally the great wine vats are enriched with ornate brass bands and richly modelled brass bungs. Externally the simplicity of treatment makes this one of the most attractive buildings at the Cape.

The central portion of the façade projects slightly and is crowned with a pediment. On either side the wall surface is broken only by the small openings, widely spaced, and with a great expanse of walling above, enriched at intervals with swags and crowned with a simple cornice. The tympanum of the pediment is filled with the finest example of Anreith's sculpture, symbolising the wine industry. The composition consists of a number of ellipses representing the ends of the wine vats, the staves of which are indicated. In the centre is an allegorical group representing Ganymede on an eagle, flanked on either side by children sitting astride or playing around a mythical monster. Finely modelled bunches of grapes and leaves are arranged at the top of each vat with a lion's head over the centre.

The work has recently been carefully restored by the Public Works Department, many coats of lime-wash having been removed, when it was discovered that the modelling had been carried out in clay on a brick core. The whole building with the exception of the brick surrounds to the openings is plastered and whitened.

The Jonker's house is extremely simple and effective in design, the gables being reminiscent of a type commonly used in Holland in the late eighteenth century.

The swimming-bath consists of an elliptical bath constructed of stone and plastered with a flight of steps leading down into the bath on one side. At one end is a niche in which is placed a modelled Triton through whose horn flows the water from a clear mountain stream. It is probable that this figure, which is of teak, was originally a ship's figure-head, more particularly as the pipe through which the water flows into the bath has obviously been inserted into a hole drilled through the figure.

The niche is enclosed by a slightly projecting frame of fluted pilasters with a curved pediment above, flanked by

¹ See references.

simple scrolls. Above the niche is modelled a scallop shell and in the pediment a star. On either side of this central composition simple curved brick and plaster seats are placed.

With the evidence collected by Mr. Kendall it is quite likely, he says, that "Thibault had charge of the extensive alterations to the Manor House, which we now know have taken place," these being carried out after the completion of the Wine Cellar in 1791.

STELLENBERG (Plates 54-63)

Situated near Wynberg, Cape Town, Stellenberg represents another fine example of a country house, beautifully situated, and with a fine lay-out. The building, which is U-shaped in plan, is in a fairly good state of preservation. The woodwork is particularly good in the entrance doorway, the sash windows and shutters, the inner doors and the fine folding doors separating the entrance from the inner hall. The courtyard at the rear is formed by the two projecting wings of the house and is enclosed by a screen composed of two gate piers of brick and plaster crowned with vases, between which are railings and gates of teak. The gable of the front entrance is somewhat similar in design to that of Groot Constantia, the pediment being filled in with ornament modelled in low relief.

The land was granted by Simon van der Stel to Jacobus Vogel in 1697. In 1710 the original homestead was destroyed by fire and rebuilt shortly afterwards. In 1795 Stellenberg was the residence of the Secunde—the second Official in the Government—Johannes Izak Rhenius, and in the early days of the nineteenth century it was the residence of Commissary-General de Mist—the representative of the Batavian Republic, to whom the Cape was handed over in 1802. The house was probably remodelled or rebuilt in its present form at the end of the eighteenth century.

GATES AT BOSHOF (Plate 64)

Speaking of Boshof, Miss Fairbridge, in "Historic Houses of South Africa," says: "At the end of Newlands Avenue was the old house of the van Bredas, 'Boshof'; it is one of the many once beautiful houses from which the glory has departed, and a warning to care for those that yet remain. The fine old gates of Boshof are left to us, and at the time of writing (1921) there still lingers an outbuilding with a graceful gable." The date of the gates is probably 1790, and the vases crowning the piers were originally of teak.

OLD SUMMER HOUSE, GROOTE SCHUUR (Plate 65)

The delightful old Summer House, flanked with attractive seats and situated on the northern slope of Devil's Peak, was carefully restored by Sir Herbert Baker for Cecil Rhodes at the end of the nineteenth century. It commands a wonderful view across the Cape Flats with the Indian and Atlantic Oceans to right and left respectively.

GATES AT WELGELEGEN (Plate 66)

The old homestead of Welgelegen which had fallen into a state of disrepair was demolished, and a new house erected by Sir Herbert Baker for Cecil Rhodes, the entrance door of which originally belonged to one of the early town houses at Cape Town. The main entrance gate piers still remain and also the old mill (Fig. 13), although the vanes have long since disappeared.

On the inside of the gate piers are fixed stout iron rings into which at one time wooden rails could be inserted. A second pair of gate piers of simpler design is erected nearer the homestead.

GATES AT RUSTENBURG (Plate 67)

Rustenburg, Rondebosch, is, as Miss Fairbridge says, "one of the houses most closely linked up with the history of South Africa and is referred to by Kolbe as 'a noble Pleasure House for the Governour, and near it a beautiful grove of oaks called the Round Bush from which the Garden takes its name.'" Rondebosch, however, was so named by van Riebeeck who found there a round grove of wild thorn trees.

Rustenburg, which is referred to by many writers, was partly destroyed by fire during the last century. The gates illustrated were demolished comparatively recently.

GATES AT VISSER'S HOK (Plate 68)

These gates form the entrance to the great walled enclosure into which the Company's cattle were driven in the early days of the Colony. The gate piers, however, belong to a much later date.

MEERLUST (Plates 69-73)

The estate of Meerlust was granted to Henning Huysing, a Hamburger by birth, by Willem Adriaan van der Stel in 1701. Records show that he made large purchases of timber from the Government, and until the end of 1702 there are many entries of wood supplied to him, including teak for the doors, wall cupboards and shutters.

The plan of Meerlust is interesting, being a combination of the \perp and II types (Fig. 16). The rooms are

sumptuous and the small courts on either side are completely enclosed by walls. The fine tile-paved entrance hall leads into a great inner hall placed at right angles to it. In this hall two wall cupboards are arranged on either side of the folding doors and, on the opposite wall, is a fireplace enclosed by panelled doors and flanked by two doors, one leading to the great kitchen, the other to the loft above. The gables are simple and effective, that over the entrance being merely a slightly enriched variation of those at the ends.

Adjoining the house and linked up to it are unusually fine outbuildings consisting of the stables and wine cellar separated by enclosed yards or courts. A short distance from the homestead is an interesting pigeon house with enclosed courts on either side, which, we are informed, were used for cock-fighting. At the back of the house are the old slave quarters, attractive low buildings, enriched, as are many of the enclosure walls and the stairs to the loft over the wine cellar, with delightfully modelled plaster mouldings and enrichments.

The entrance stoep is terminated with seats, finished with scrolled plaster mouldings and adorned with piers with moulded and enriched tops. In front of the house is an enclosed garden with wooden railings fixed between low brick-plastered piers.

The whole group of buildings, constituting one of the finest country houses outside the Peninsula, with the detached sundial and bell tower, make a very charming composition, although marred to some extent by the present corrugated iron roof and lack of trees, most of which have been cut down in recent years. The date on the gable is 1776.

The house has been in the possession of the Myburgh family for eight generations and has been frequently referred to in historical records.

MORGENSTER (Plates 74–77)

Adjoining Vergelegen is the magnificent homestead of Morgenster, a large house with cool and airy rooms and with the rich florid gables characteristic of the Somerset-West Stellenbosch district. The gables of Morgenster are probably the finest of this type. The entrance door has been modernised and is Georgian in character, and louvred shutters the full height of the windows have replaced the earlier low panelled shutters. Internally the building has, to a large extent, lost its original character. The simple and interesting back door still remains. The house stands in a beautiful setting and the outbuildings are full of interest and charm reflecting in their gables the main building.

The present house dates from 1786, the earlier homestead now being used as an outbuilding.

VERGELEGEN (Plate 78)

A great deal of history centres round the home of the ill-fated Governor, Willem Adriaan van der Stel, who did so much to encourage agriculture and forestry at the Cape. The land was granted to him in 1700. A description of the original homestead is given by the Commissioners who were sent out to investigate the charges laid against the Governor by the burghers.

“A dwelling house one storey high, level with the ground, containing six rooms or apartments, and a flat roof for the kitchen—five small closets or gardes de robes under flat or sloping roofs, and a small provision cellar with a small room—all level with the ground, without other apartments or stores. A house for the mason with two rooms and a front room with two small rooms under the sheds, and a yard with sheds. Three sheep and cattle pens and another bit of one. A room for a wine press. Another for the slaves. Another for the horses and mules. And two small rooms for work and storing the tools—and that on the whole land there are no other buildings stand or are found, the rest consisting of orchards, vines, plantations and wilderness.”

This description is interesting as giving some idea of a country house and its adjuncts at the beginning of the eighteenth century, but, we are informed, this report of the Commissioners, who were well disposed to the Governor, was deliberately calculated to deceive as they gave no dimensions of the rooms (Fig. 35).

Bogaert,¹ an ardent friend of the burghers, referring to this report, states that some of the workmen who built Vergelegen informed him “that there are in this lordly house six rooms of which two have a length of 36, two others of 24, the last of 18 and all of them a breadth of 24 feet: that the gallery, running the length of the whole house and having a breadth of 16 feet, has a length of 80 feet, that of the four rooms built against the house and thus together forming a square, two have a length of 24 feet, two of 18 feet and all 18 feet in breadth.”

Valentyn,¹ in describing the house in van der Stel's time, says: “I found the gallery in the centre 80 feet long and 16 broad. On both sides of this handsome and very entertaining gallery, which was very airy and lofty, were four handsome rooms, and next to these again four other rooms, beautifully furnished and deserving, owing to their beauty and costliness, to remain in existence.”

As a result of the investigations the Directors of the Company recalled van der Stel and gave instructions that the house should be demolished, as setting an example of ostentation.

Rear-Admiral Stavorinus,¹ who visited Vergelegen in 1774, says: “The house faces East: in front of it is a large garden enclosed by a wall, forming a regular octagon. Behind the house a row of very high and heavy camphor trees. The dwelling house, to say nothing of the other buildings, slave lodge, stores, stables, etc., is a reasonably pretty building: but only of one storey, like most other houses in the country and even in Cape Town, having a long broad

¹ See references.

VERGELEGEN SOMERSET WEST

*As laid out by Willem Adriaan
Van Der Stel*

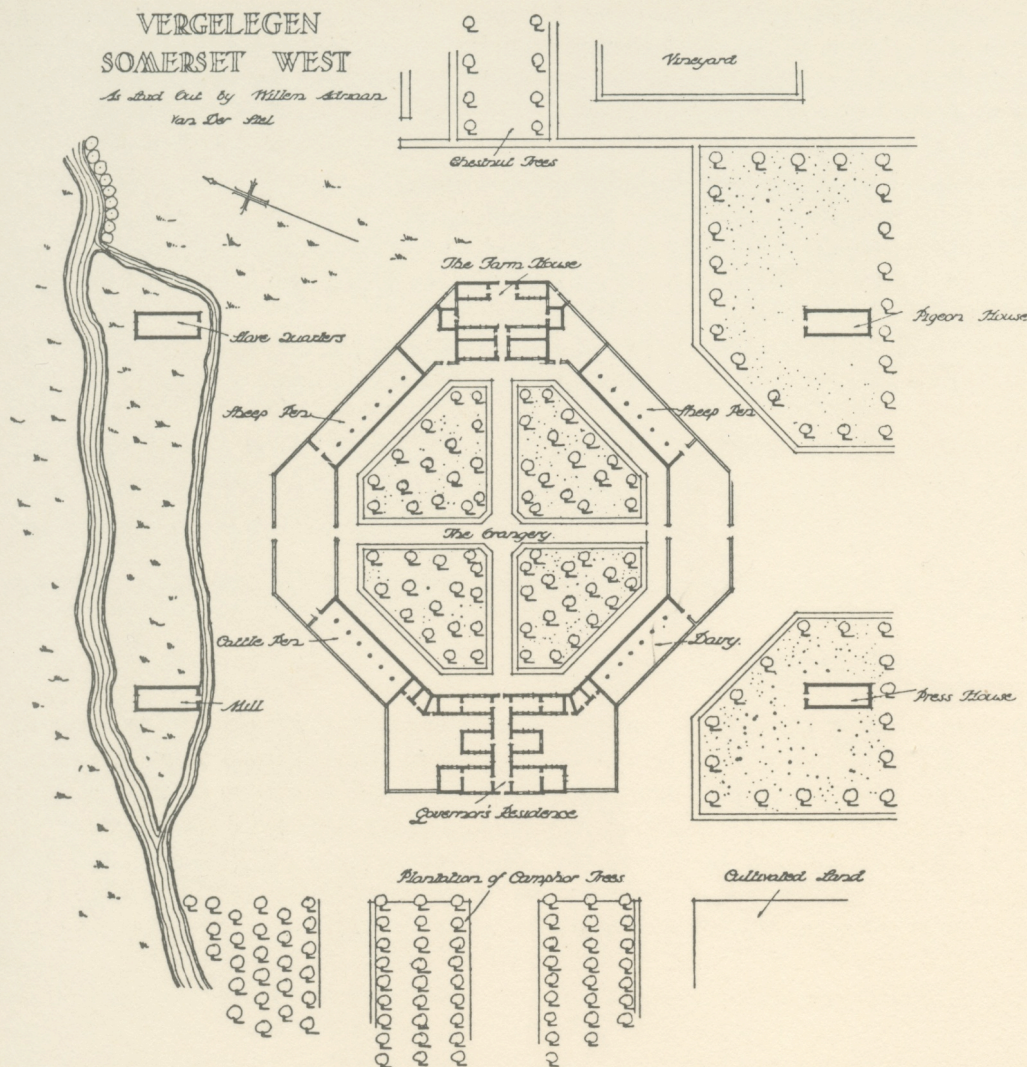


FIG. 35. LAY-OUT AT VERGELEGEN

Pastorie, Paarl, has replaced one that had collapsed. The wine cellar, probably of a later date, is now converted into a library.

It is due to Sir Lionel and Lady Phillips, who have done so much for art and architecture in South Africa, that the estate has been restored to much of its former glory.

gallery (gaanderij) which is kept for a living room and on both sides several large apartments. Both the garden and the buildings and plantations gave unmistakable evidence of the great scale on which the original founder had planned it, and in which he had spent much money; but everything is now very much decayed since the later owners did not possess the means of van der Stel, to keep up everything as it should."

How far the present house and outbuildings follow the original it is difficult to say, but in the restorations recently carried out by Messrs. Walgate and Elsworth for Sir Lionel Phillips traces of the old foundations were discovered and of the wall enclosing the octagonal court.

The beautiful oaks and camphor trees planted by van der Stel stand there to-day and provide a magnificent setting for the buildings.

In the present house the older portions have been carefully retained and restored wherever possible, and a new gable, based on that of the Oude

NOOITGEDACHT (Plates 79 & 80)

Nooitgedacht, near Stellenbosch, was granted to Mattheys Greeff in 1692. It was one of the farms purchased by Cecil Rhodes and restored by Sir Herbert Baker, and is one of the finest of the homesteads saved from destruction. The main gable is of an interesting type, but the charm of the entrance front has been destroyed by the addition of a flat-roofed verandah and the removal of the original doors and windows. In the hall are two well-designed wall cupboards (Fig. 25) flanking the central doorway.

The bell tower is of an unusual type, the bronze bell being inscribed "DE ERWE ALEWYN CROMBOSCH A.D. 1769."

SPEIR (Plate 81)

Beautifully situated on the Eerste River near Stellenbosch, Speir has some particularly fine outbuildings, the gable of one of which is illustrated. The land was granted to Arnout Janssens in 1692, passing later into the hands of Hans Hendrik Hattingh van Speyer or Spires, in Rhenish Bavaria, after which no doubt the property was named.

ELSENBURG (Plates 82-86)

To-day the Government Agricultural College attached to the University of Stellenbosch, Elsenburg was originally the home of Sieur Elzevir, the Secunde, or second Official of the Company, to whom the land was granted in 1698. The earlier homestead was destroyed by fire, and in 1752 the estate passed into the hands of Martinus Melck of Memel, by whom the present house was probably erected.

We have a description of the estate from Stavorinus who visited Elsenburg about 1768, in which he states that "the dwelling house is furnished in a neat and even costly style, so that it more resembles a gentleman's villa than the mansion of a farmer," and refers to "four large barns each 150 feet long, in which Melck housed his corn and wine. Blacksmiths', carpenters' and a cartwright's workshop, with large numbers of oriental slaves to work them, were there. One slave cost Melck 1,500 rix-dollars, upwards of £300 sterling in the money of that day, and he had fully 200 slaves, all well housed and cared for. He owned seven or eight other farms. Some produced corn, some wine, some were for pasturage, under the care of stewards. He had a great love for his King (Frederick the Great) and decorated the chimney pieces and other parts of his house with the arms of his sovereign."

The house has been much altered in its plan, but was originally of the U-type. The entrance front has a lofty stoep with brick plastered seats at each end. The original entrance doorway was purchased by Cecil Rhodes and became the main entrance door to Groote Schuur. It was burnt in the fire, but faithfully restored in the new building. It is of an interesting type with open wrought-iron grilles on either side of the door which can be closed by hinged doors internally. The fittings of this door are exceptionally fine. The entrance gable is of simple and effective design following the outlines of the typical end gables, relieved by a curved moulding carried across the gable above the windows, in this case two instead of the usual one. Above this moulding is a simply modelled wreath enclosing the date 1761.

The outbuildings like the house have been considerably altered, but the fine bell tower still remains and, also, the picturesque walled-in canal.

UITKYK (Plate 87)

Close to Elsenburg is an interesting and unusual type of country house, known as Uitkyk, built by Martinus Melck for one of his daughters on the estate granted to Jan Oberholster in 1712. The design of this building is attributed to Thibault, and in a paper read by M. Deherain, at the Institute in Paris, it is compared to a small country house by Gabriel, near Paris. The plan is of the U-type. The design of the façade generally follows that of many of the Cape Town houses built at the end of the eighteenth century. On the ground floor flanking the entrance door are large sash windows, casement windows being used on the first floor.

Above these windows is a great depth of walling, a simple cornice with central pediment crowning the whole. A slight pilaster-like break occurs at each end of the façade terminated above the cornice with two simple vases. In the pediment is an enriched panel, enclosing the date 1788 and surmounted by a crown.

The courtyard at the back is particularly interesting with its vine-covered treillage.


RHONE (Plates 88-91)

Situated in the Groot Drakenstein valley, Rhone is perhaps the finest and best preserved of several large houses in this district. The beautiful approach is flanked by the wine cellar and slave quarters, long low buildings, which form an attractive foil to the homestead. In this house, as in its near neighbour, Boschendal, the entrance door and sash windows are unusual, being segmental headed. The gable is of a somewhat florid design, common to the district, enriched with fluted pilasters, entablature and pediment, with vases over each pilaster. The pilasters are flanked by scrolls. On either side of the slight break in the façade which emphasises the main gable are fluted pilasters, repeated at the angles of the building.

Internally the fine floors and ceilings of yellow wood and the inlaid screen and doors are well preserved. The date on the gable is 1795, the land having been granted in 1691 to Jan Garde who probably built an earlier homestead here.

To-day Rhone is one of the Rhodes fruit farms, and it is due to his interest in the old buildings at the Cape that it has been so beautifully preserved.

LA PROVENCE (Plates 91-95)

Of the houses in the neighbourhood of French Hoek, the most beautiful is "La Provence," a small house in a lovely setting. The plan is the typical . The central gables on either side are attractively designed, the end gables being of the normal simple type.

The main gable bears the date 1800, and below the following letters and figures occur: "D. 3 M.D. 13 D." These have been deciphered by Miss Fairbridge as "De derde maand en de dertiende dag. The third month and the thirteenth day," in other words March the thirteenth.

The quiet and effective entrance doors on either side of the building are flanked by casement windows with heavy shutters. Internally the entrance hall is divided from the inner hall by a pair of folding doors. In the inner hall, which was probably extended through to the rear of the house, are two wall cupboards of simple design, the lower portions of which have unfortunately disappeared.

This small house reflects the early architecture of the Cape at its best, and although dated 1800 is probably typical of many of the earlier houses of which simplicity was the keynote.

PAARL CHURCH (Plates 97-99)

A copy of the plan of the first church built at Paarl is preserved in the Archives. It is signed by J. Meerman and dated 1714, and was estimated to cost over three thousand pounds. In 1791 an organ was installed, the case, we are informed, being carved by Anreith. In 1799 it was decided to enlarge this church, but owing to the unsatisfactory condition of the building and the poor quality of the bricks, it was agreed that a new church should be erected.

The present church was consecrated in 1805, having been erected on a new site. The plan is a Greek cross with great gables of simple and effective design terminating each arm. Near the entrance is the old bell tower with a fine bell inscribed, "MDCCXIII CLAES NOORDEN ET IAN ALBERT DE GRAVE ME FECERUNT AMSTELODAMI."

At the apex of the front gable is a representation of the sun with the words, "SOLIUS III A B ILLUSTRANO."

This building is one of the few remaining examples of the early Church Architecture at the Cape.

THE OLD PARSONAGE, PAARL (Plates 96, 100 & 101)

This building was probably the finest in the town of Paarl, but it has suffered most severely in the course of time. The gables have been demolished and corrugated iron replaces the original thatch roof. The front door has been sold, but fortunately is still preserved at Klein Constantia. The plan is U-shaped with a stoep carried round the house, the courtyard having been converted into a room with a flat roof.

In Mrs. Trotter's book appear two sketches of the house as it was in 1899, showing the front gable and the two gables to the wings, all extremely attractive in design.

Fortunately photographs have been preserved of the original front from which it was possible to reconstruct the façade. The entrance doorway is simple and effective with its curved transome and rich fanlight over.

According to Mrs. Trotter, the Parsonage is a late eighteenth-century building, mentioned by Sir John Barrow, F.R.S., in 1806.

In their reconstruction of Vergelegen, the architects, Messrs. Walgate and Elsworth, have reproduced to a certain extent the front gable of this building.

VREDENHOF (Plates 79, 102 & 103)

Another fine house on the outskirts of Paarl and situated to the north of the town is Vredenhof, a large rectangular building flanked by the wine cellar and stables. The homestead is somewhat similar in design to the town houses,

being flat roofed with sash windows on the ground floor and casements above. The outbuildings are thatched and gabled and form a pleasant contrast to the severe lines of the main building, the design of which is attributed to Thibault. It is rectangular on plan, but the long, low symmetrical front is two storeyed, with pilasters at the angles, and the high sash windows on the ground floor have shutters to cover the lower half, each of which consists of thirty panes. The very tall pilastered doorway has a simple fanlight of characteristic design.

The original grant of the estate was made to "Frans Bastiaans" of Amiens (otherwise François Baxtien) in 1699.

The lay-out of the site has been carefully considered, the buildings being grouped round a court which is enclosed by a plastered wall, with the entrance gates, no longer used, centrally placed (Fig. 36).

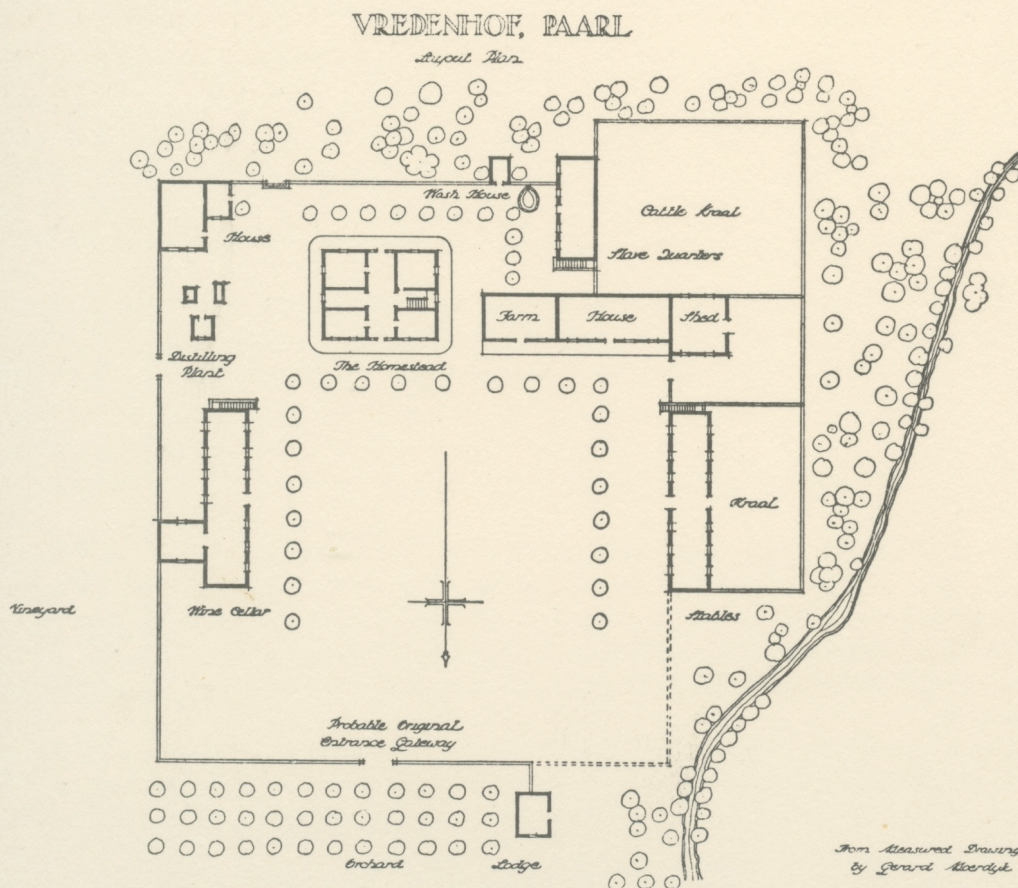


FIG. 36. LAY-OUT OF VREDENHOF

NEDERBURG (Plates 94, 104-109)

Nederburg is one of the most attractive old houses in the Paarl district, and is well preserved.

As it bears the name of one of the Commissioners of the Dutch East India Company who visited the Cape to carry out certain reforms in 1792, the date on the gable, 1800, is probably correct.

The interior is very charming. The heavy beamed ceilings with yellow wood boarding, the red-tiled floors—yellow wood flooring being used in the bedrooms—and the internal doors of teak with yellow wood panels make a delightful picture. The entrance hall is separated from the inner hall by a panelled and louvred screen. In the inner hall, which is lit from the two courts, is one of the finest wall cupboards to be found at the Cape.

The entrance is approached by a flight of steps which rise between two huge piers supporting urns, seemingly quite out of proportion but fitting in well with the whole scheme. The entrance door, of the stable-door type, is simple and effective, flanked by casement windows.

The gable over the front door is not unlike the type common to Paarl, Drakenstein and French Hoek districts, except that in this instance it is crowned with scrolls instead of the usual triangular pediment. The stoep is continued round all sides of the house with curved seats at the angles (Fig. 15).

The present owner, Colonel Lyall, is an enthusiastic collector who has furnished the house with the utmost taste, and thus made it one of the most delightful of the country houses at the Cape.

TULBAGH CHURCH (Plates 110 & 111)

The church at Tulbagh was begun in 1743, its registers from that date having been carefully and well preserved. The cost of the building was eight thousand guilders, the money having been borrowed from the "Diasconic van de Caab." The church, we are told, took five years to build.

An interesting record, dated August 22nd, 1756, reads: "The Kerkeraad decides, in grateful remembrance of Jacs. Therond and François du Toit, for their arduous work in connection with the building of the church and parsonage, that their widows shall retain the right to have their chairs placed in their prominent positions as long as they live. The same privilege is extended to the widow of P. Therond."

Several fine silver plates bear inscriptions and show that they were presented to the church by Governor Swellengrebel in 1743.

The date on the gable is 1796, which indicates that in the original building, as was usual, no gables were employed and that this gable was constructed at a time when many of the important country houses and public buildings were being embellished with their rich gables.

The church is cruciform in plan, with galleries at the west end and one over each of the transepts, but the original stair and floor are missing. The nave has an ordinary mud floor with an open thatch roof of interesting construction in indigenous timber, in sound condition. The walls, 2' 6" thick, are of brick laid in clay mortar and plastered. The original doors and windows remain, but most of the fittings are missing. The remains of a once beautiful pulpit exist, the sounding board being in its original position, and the six sides, including a graceful reading-desk in camphor wood, could be restored. The original inscription of the motto, "Rondom Jerusalem Zijn Bergen, Psalm 125, v. 2. Sigillum Ecclesiae Waverensis," on wooden panels, is still to be seen at the western entrance, although illegible through want of cleaning.

It was owing to the efforts of Lady Beck that the church, which is now used as a museum, has been restored by Mr. F. M. Glennie, from whom the above description was obtained.

PLATES



THE CASTLE, CAPE TOWN. KAT BALCONY

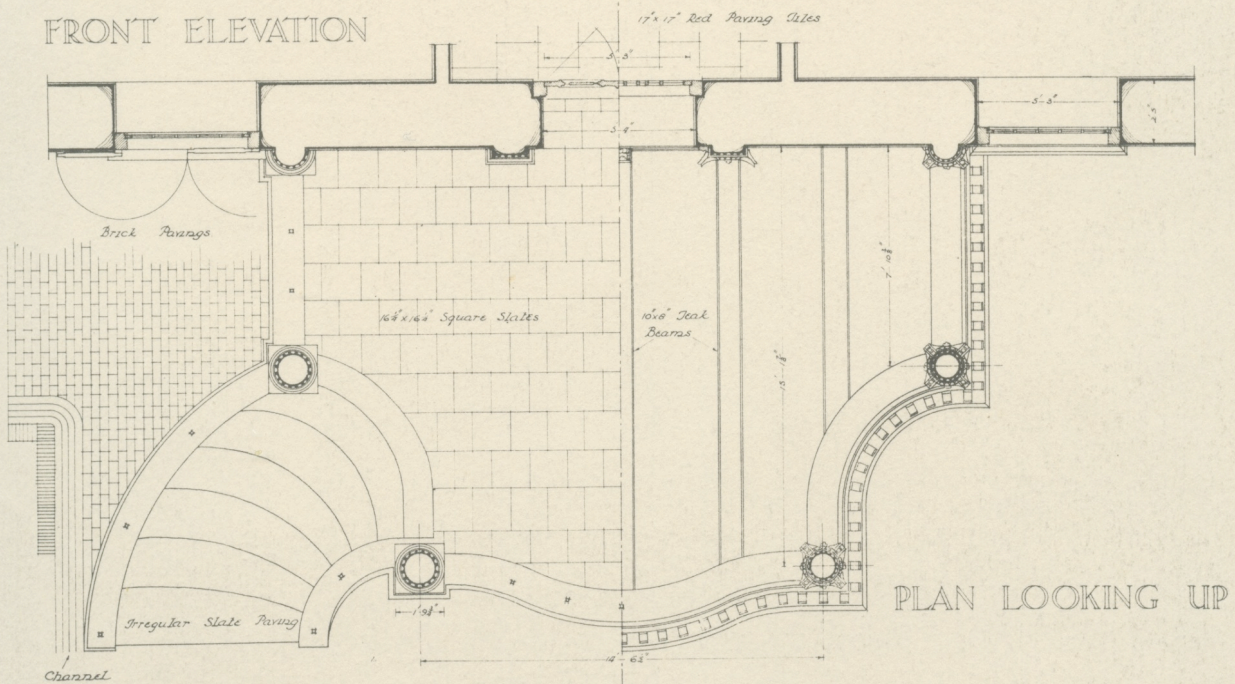
(Photo: Arthur Elliott)

THE CASTLE CAPETOWN

THE KAT BALCONY



FRONT ELEVATION



GROUND FLOOR PLAN

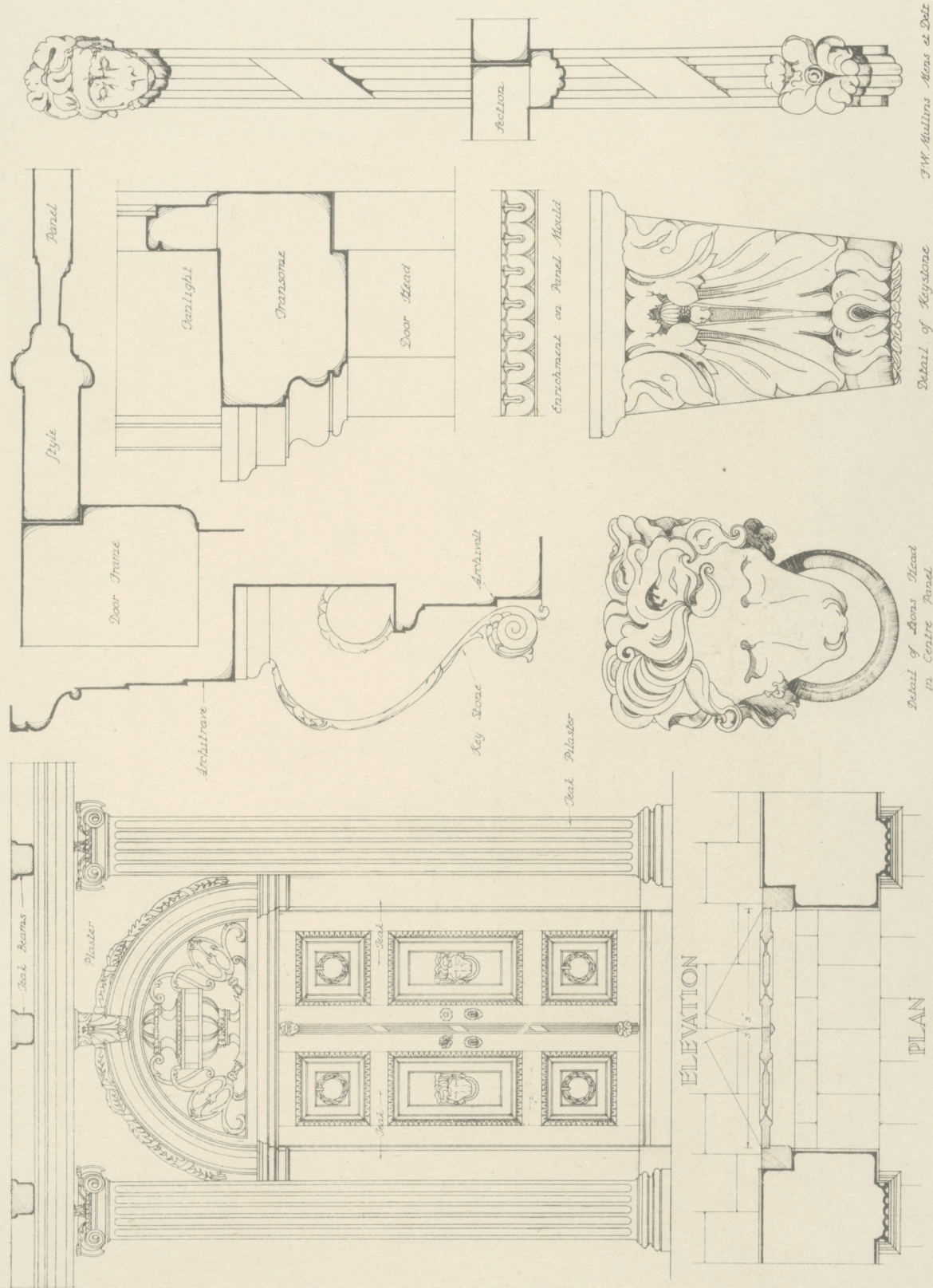
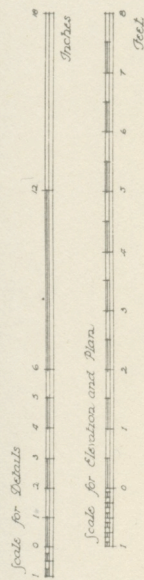
PLAN LOOKING UP

Drawn from Measured Drawings by
J. W. Mullins and
V. S. Lees. Note
J. Cassel del.



THE CASTLE, CAPE TOWN. KAT BALCONY, ENTRANCE DOOR

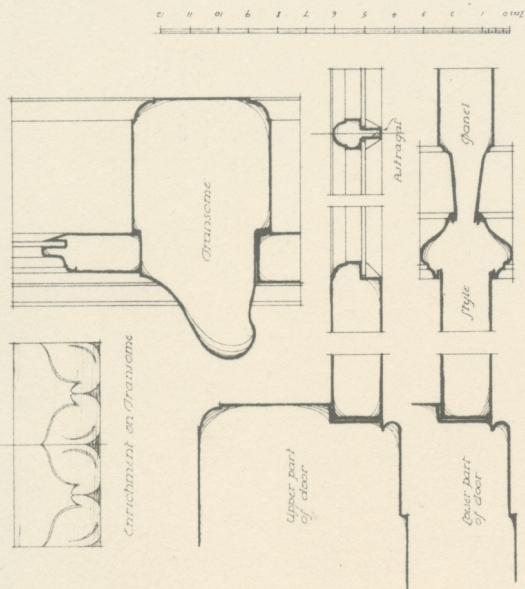
[Photo : Arthur Elliott]



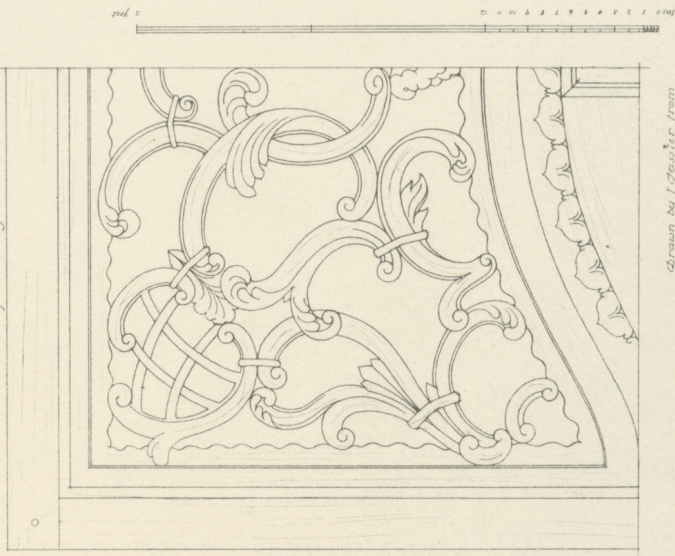
THE CASTLE, CAPE TOWN. KAT BALCONY, THE ENTRANCE DOOR TO LARGE HALL

THE CASTLE CAPETOWN A DOORWAY

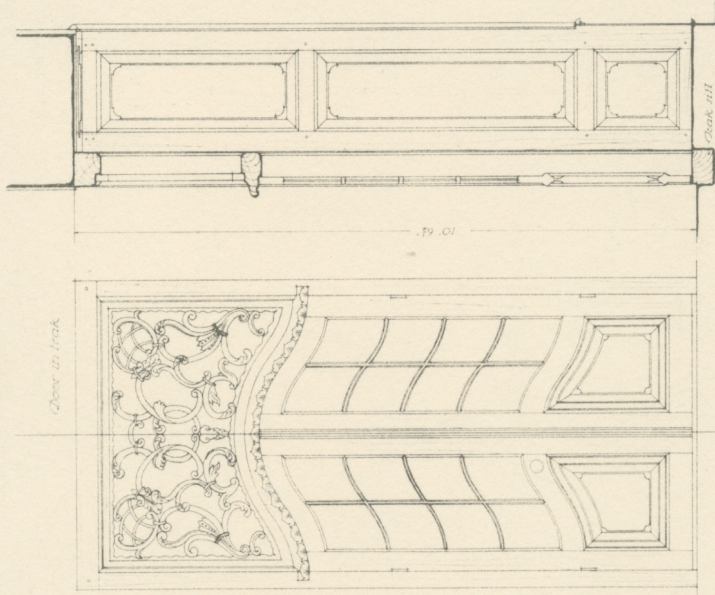
Scale of feet
0 1 2 3 4 5 6 7 8 9 10 11 12



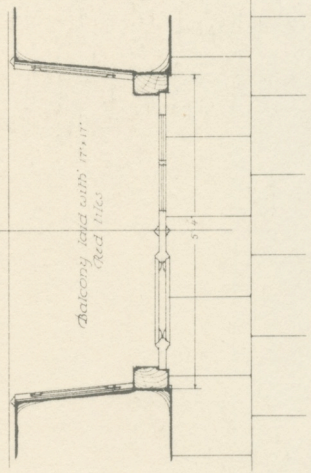
- Detail of Architrave -



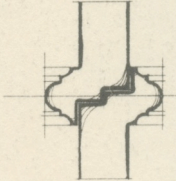
Drawn by J. Fowler from
measurements taken by
J. C. Mullins & C. G. G. G. G.



- Section -



- Plan -

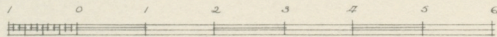
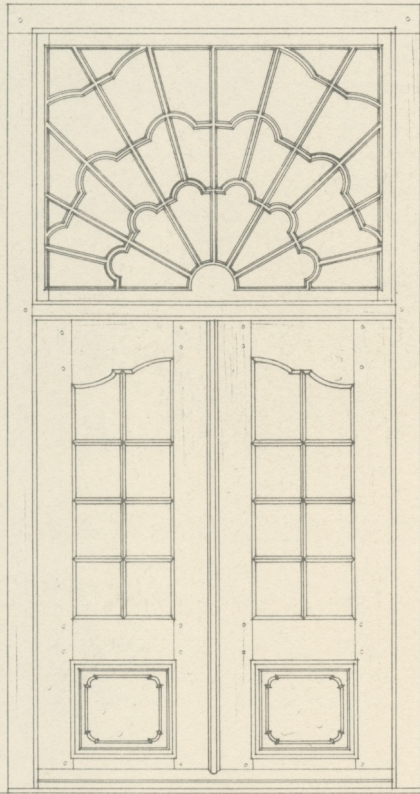


- Meeting Styles -

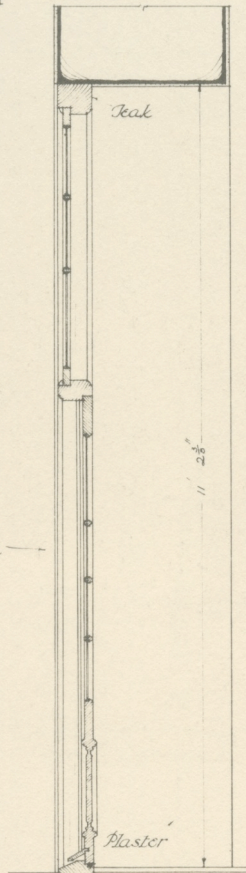
THE CASTLE CAPE TOWN

DOOR IN INNER COURT

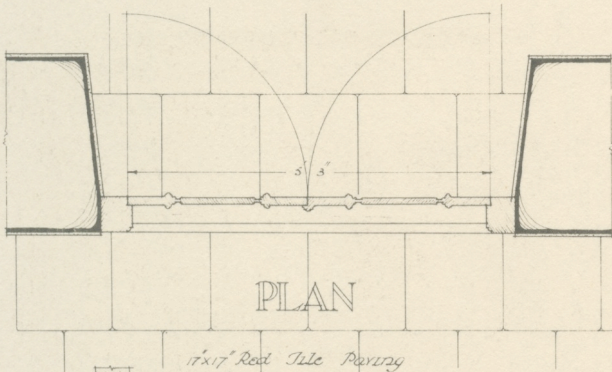
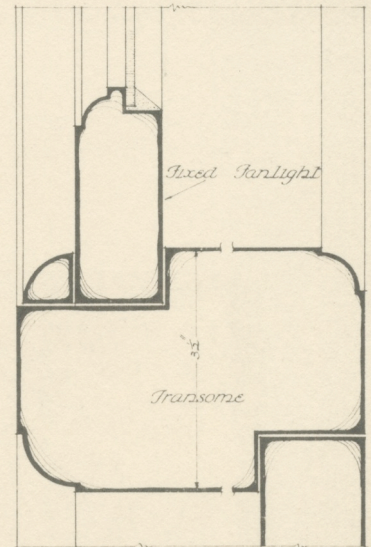
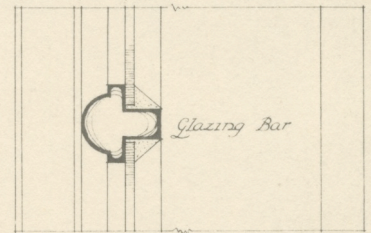
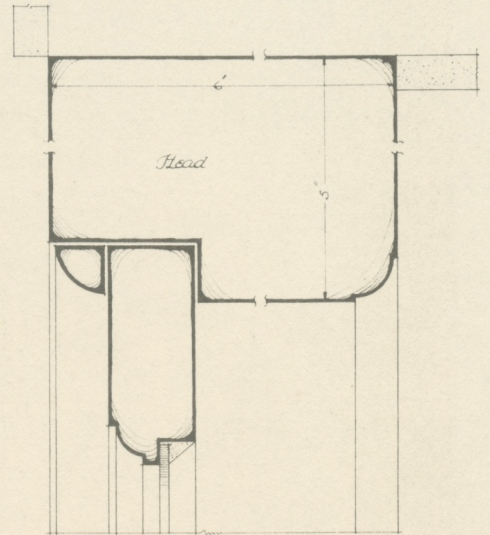
Scale of Feet

ELEVATION

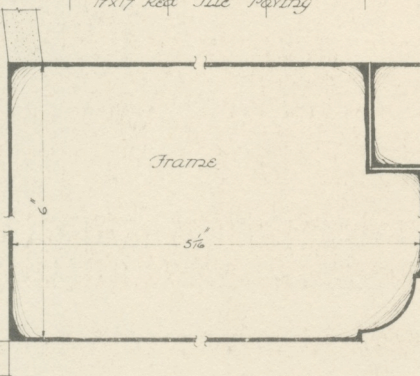
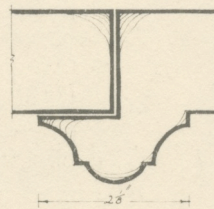


SECTION

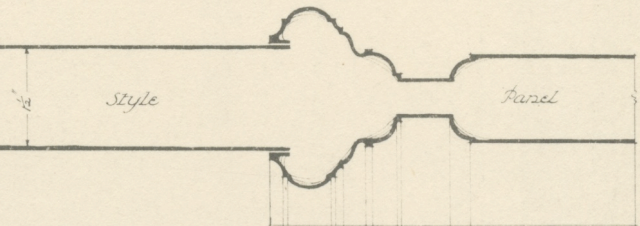


PLAN

Meeting Styles



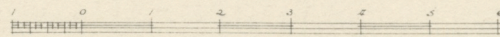
Frame



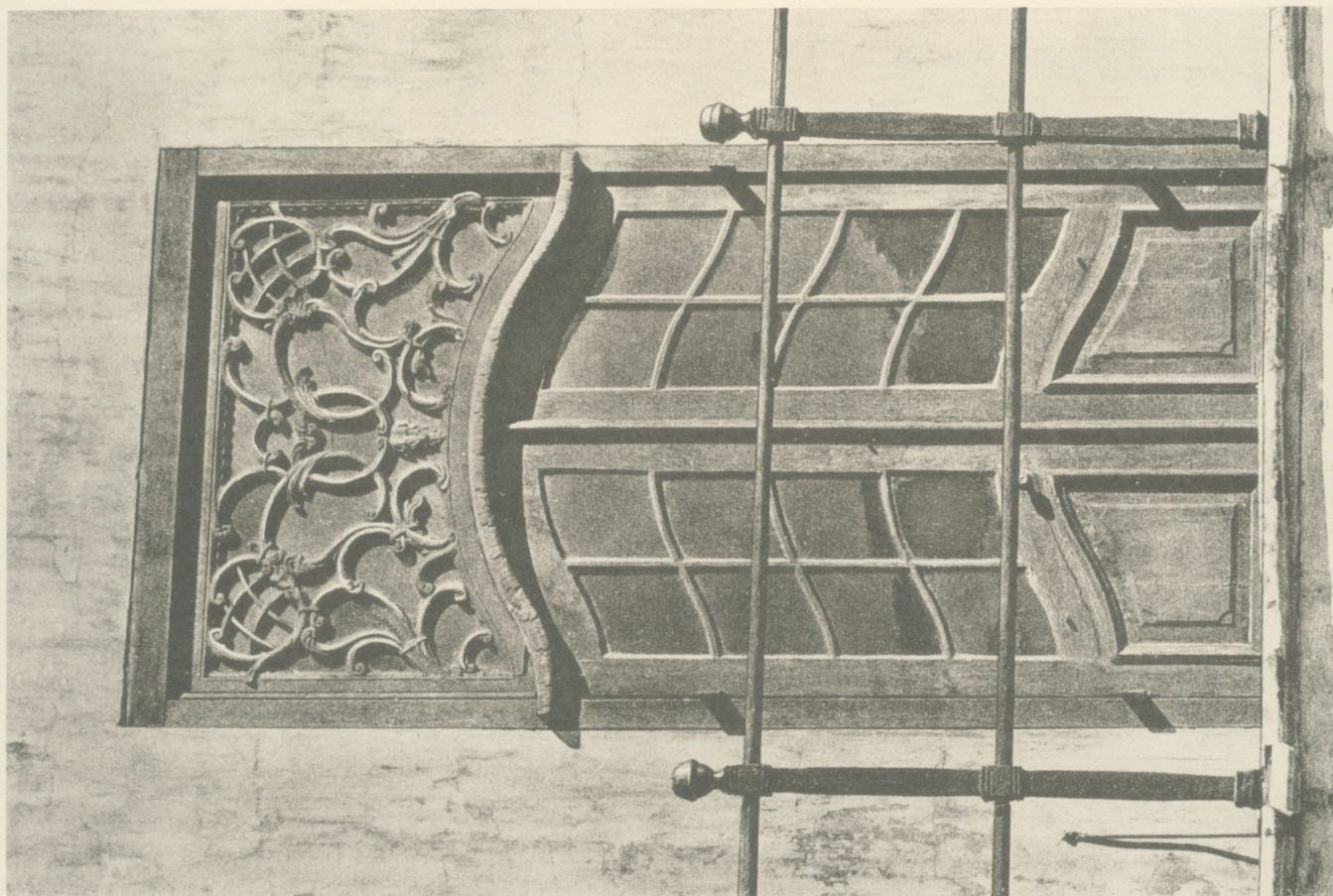
Stile

Panel

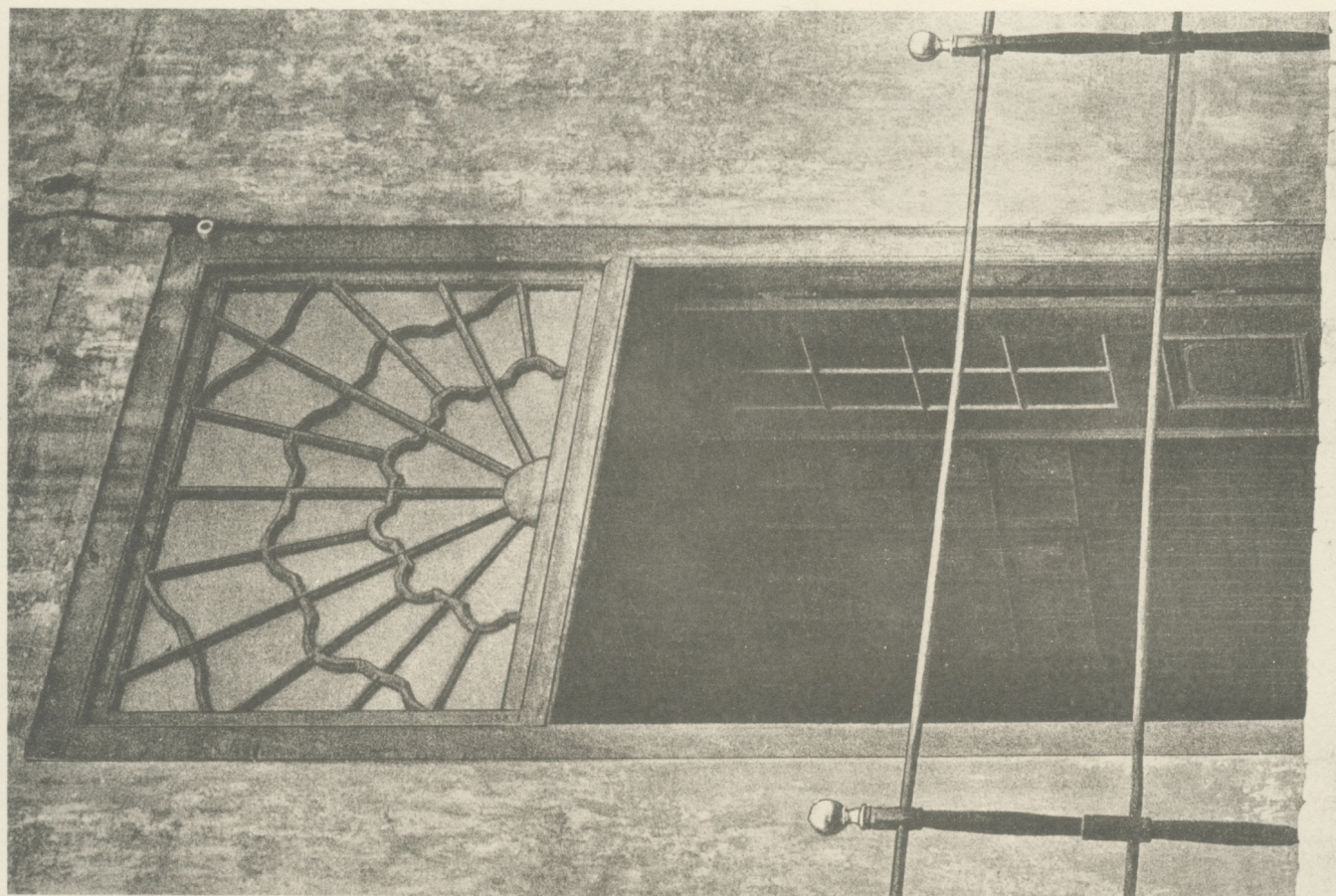
Inches
Scale for Details



E. C. Pearce Mens
J. Russell Delt



A DOOR (*vide* PLATE 7)

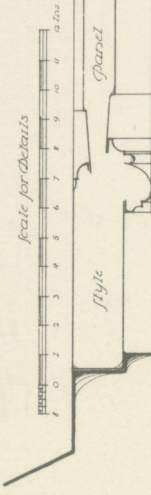
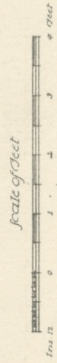


THE CASTLE, CAPE TOWN

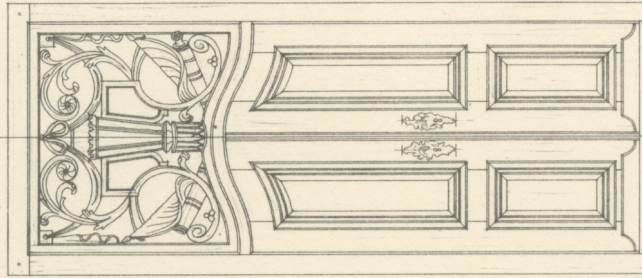
A DOOR (*vide* PLATE 8)

THE CASTLE CAPETOWN

A DOORWAY now at Grootte Schuur, Rondebosch.



Inside tines engraved
edges rounded



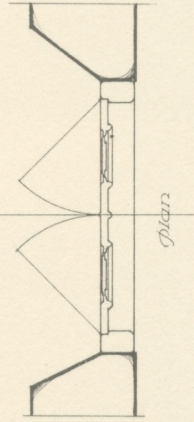
Elevation



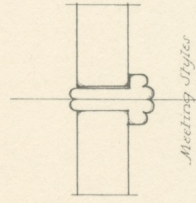
Door frame

Transome

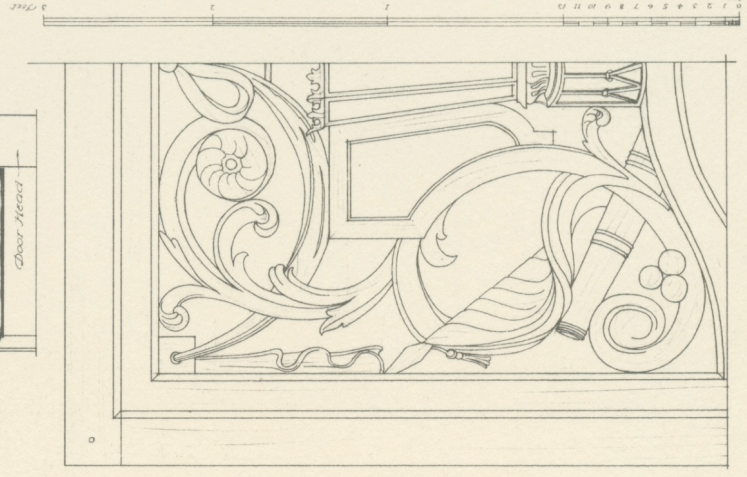
Door head



Door



Meeting stile



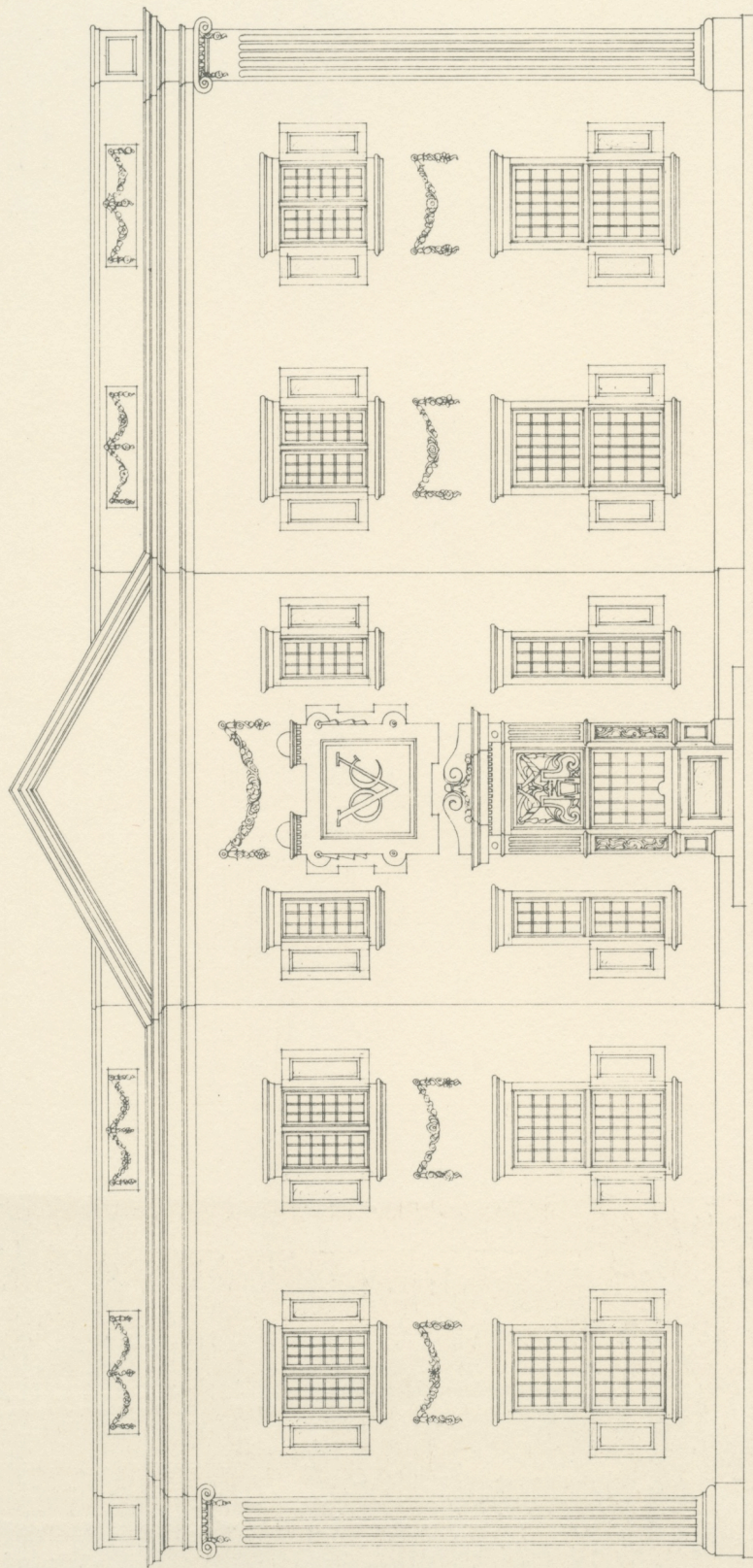
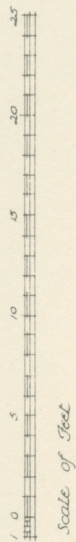
Door

Drawn by J. Hassler from measured
drawings by Fred W. Mullins

THE CASTLE, CAPE TOWN
DOOR, IMHOFF BATTERY. NOW AT GROOTE SCHUUR, RONDEBOSCH

GOVERNMENT HOUSE CAPE TOWN

DETAIL OF FAÇADE (1798)



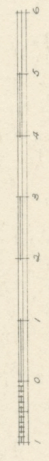
ELEVATION

Reconstructed from the
Sketch of Hermann Schulte 1798
by D. H. Schulte 1890
J. Hassler Dell.

GOVERNMENT HOUSE, CAPE TOWN. DETAIL OF FAÇADE (1798)

GATES TO GOVERNMENT AVENUE CAPE TOWN

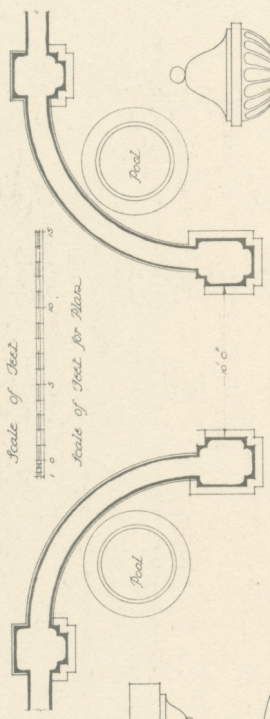
(New Detailsheet)



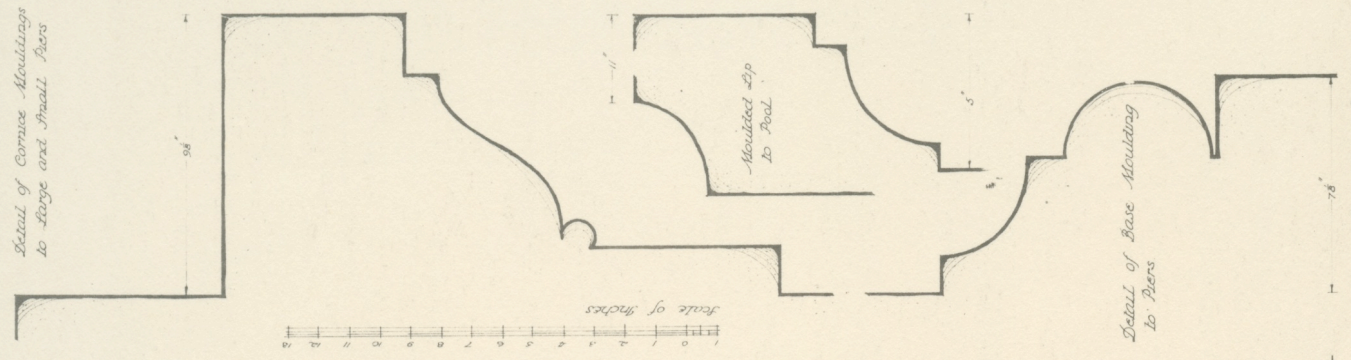
Scale of Feet



Scale of Feet for Plan



PLAN

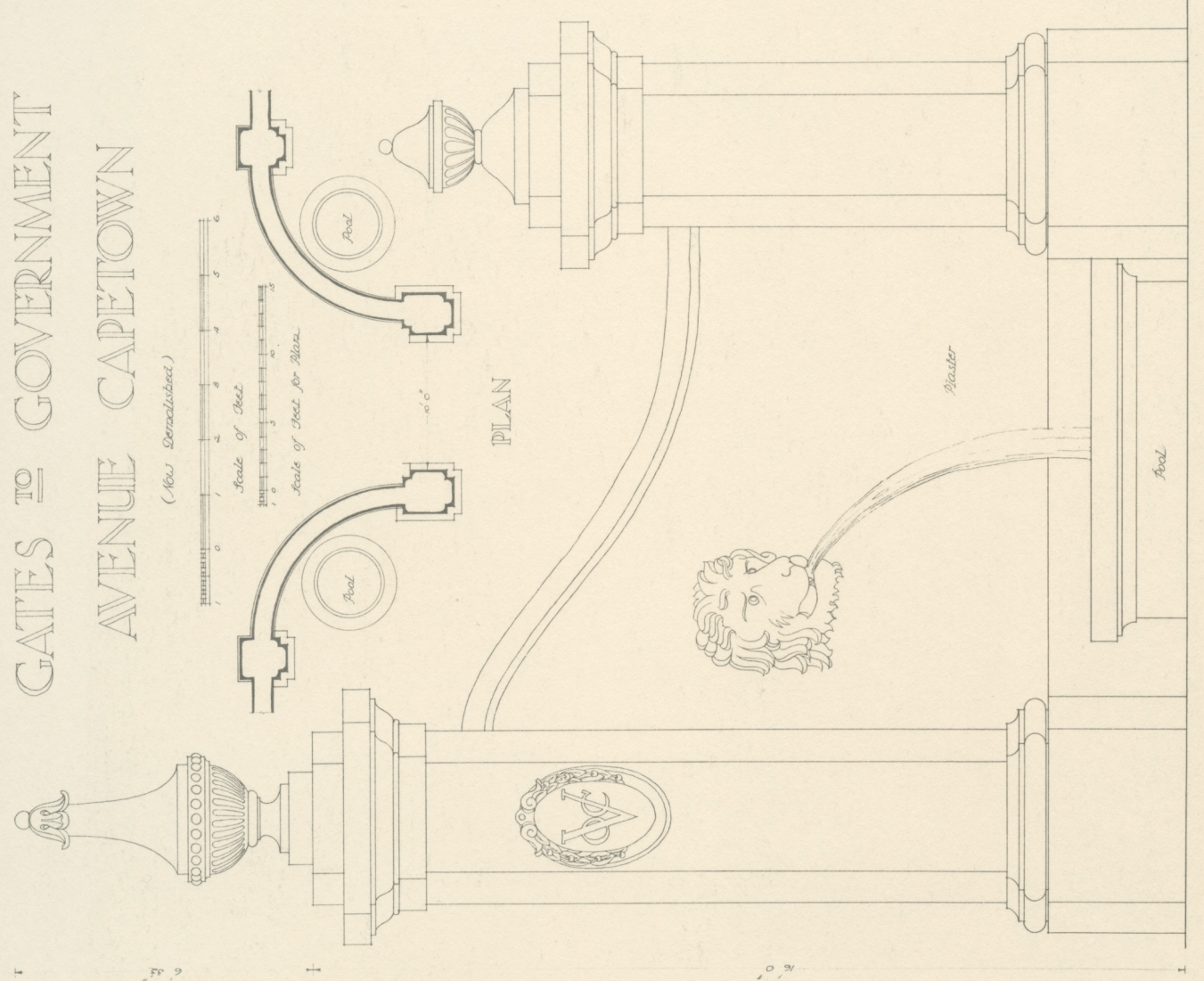


Detail of Cornice Mouldings to Large and Small Piers

Moulded Top to Pool

Detail of Base Moulding to Piers

From Measured Drawings by
D. J. Schutte
J. Traister 1892



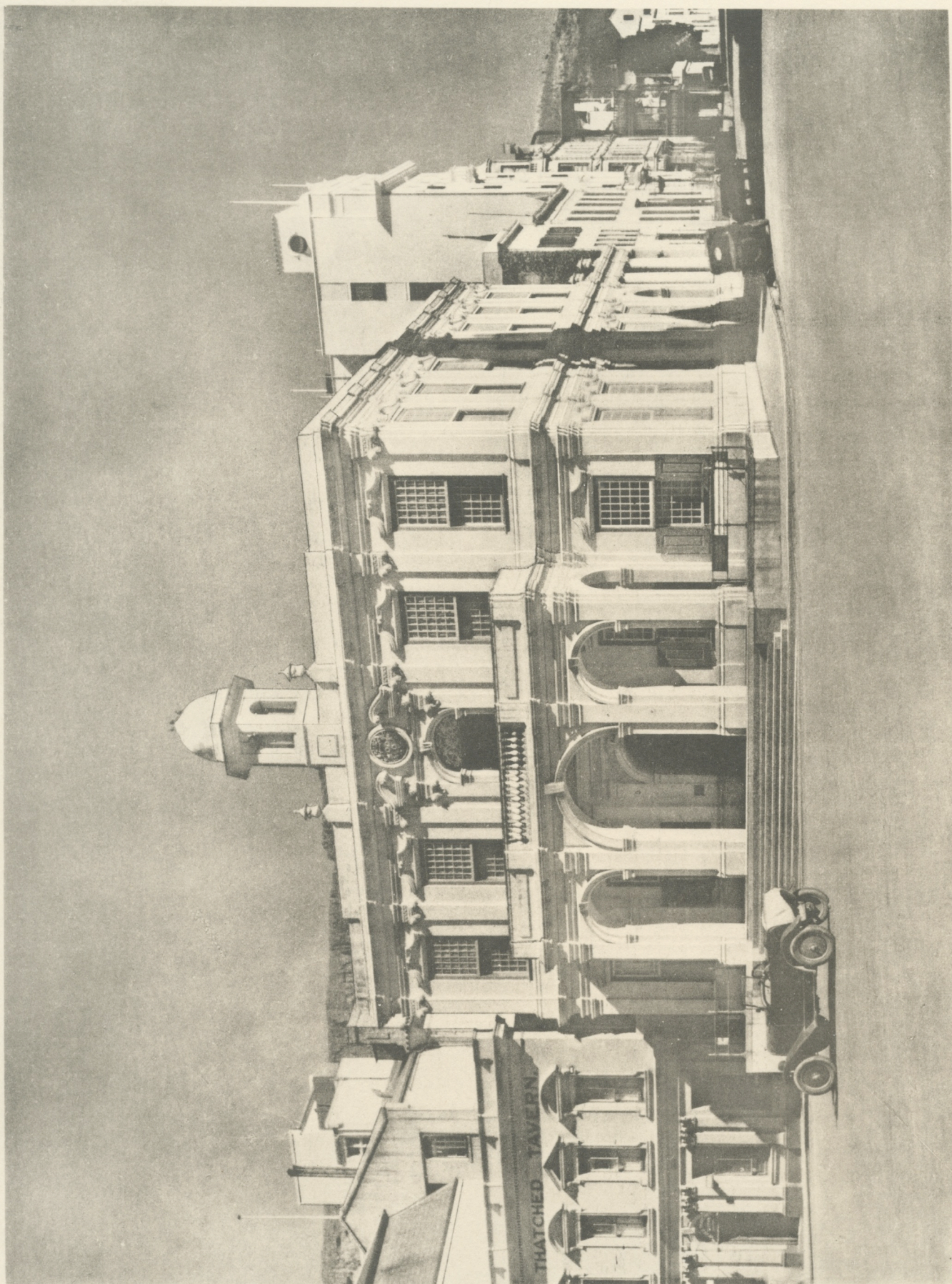
FRONT ELEVATION

GATES TO GARDENS, CAPE TOWN
(NOW DEMOLISHED.)



[Photo : Arthur Elliot

THE BURGHER WATCH HOUSE, CAPE TOWN. INTERIOR AS RESTORED BY THE LATE J. M. SOLOMON

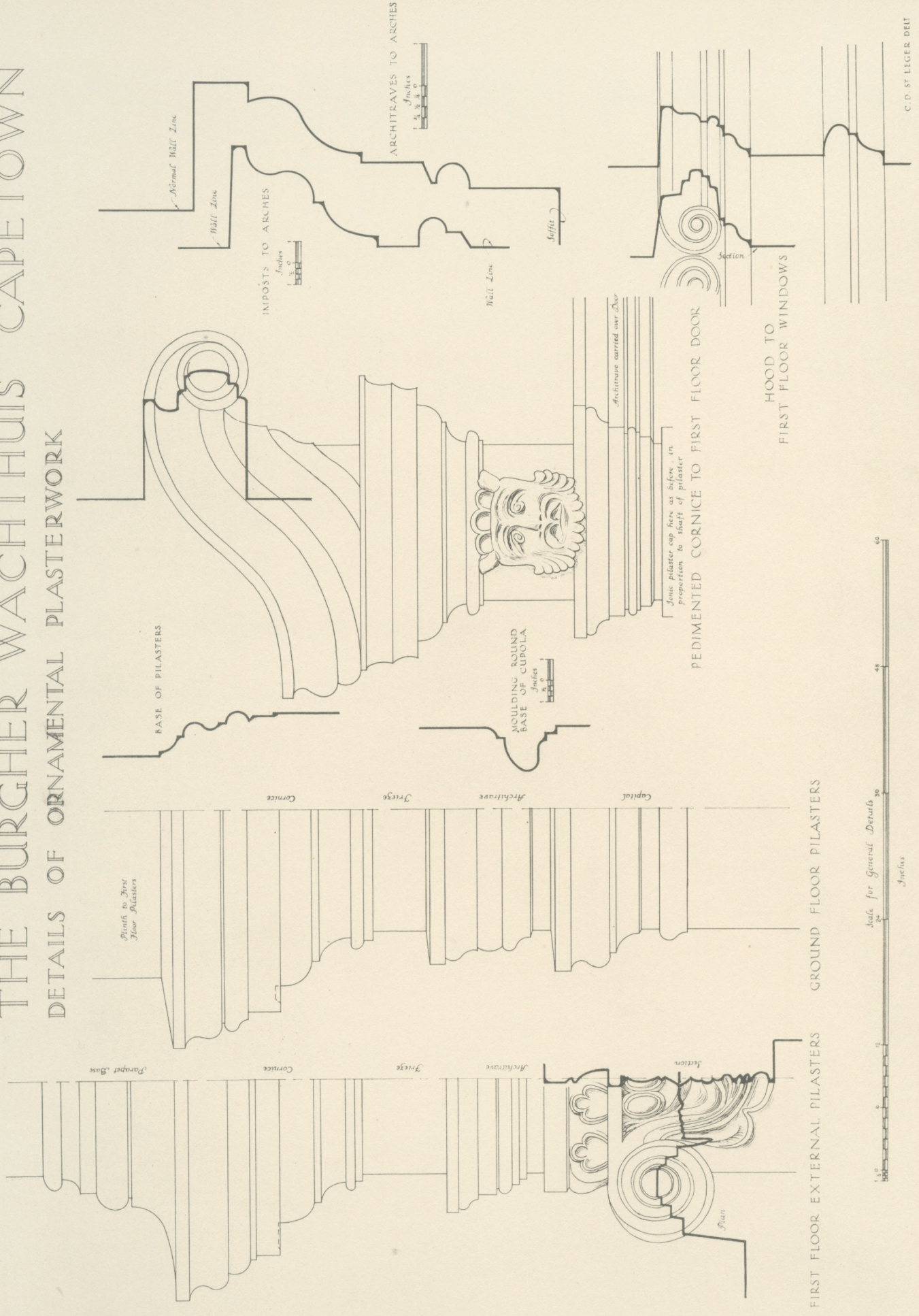


THE BURGHER WATCH HOUSE, CAPE TOWN. AS RESTORED BY THE LATE J. M. SOLOMON

[Photo : Arthur Elliott]

THE BURGHIER WACHTHUIS CAPETOWN

DETAILS OF ORNAMENTAL PLASTERWORK

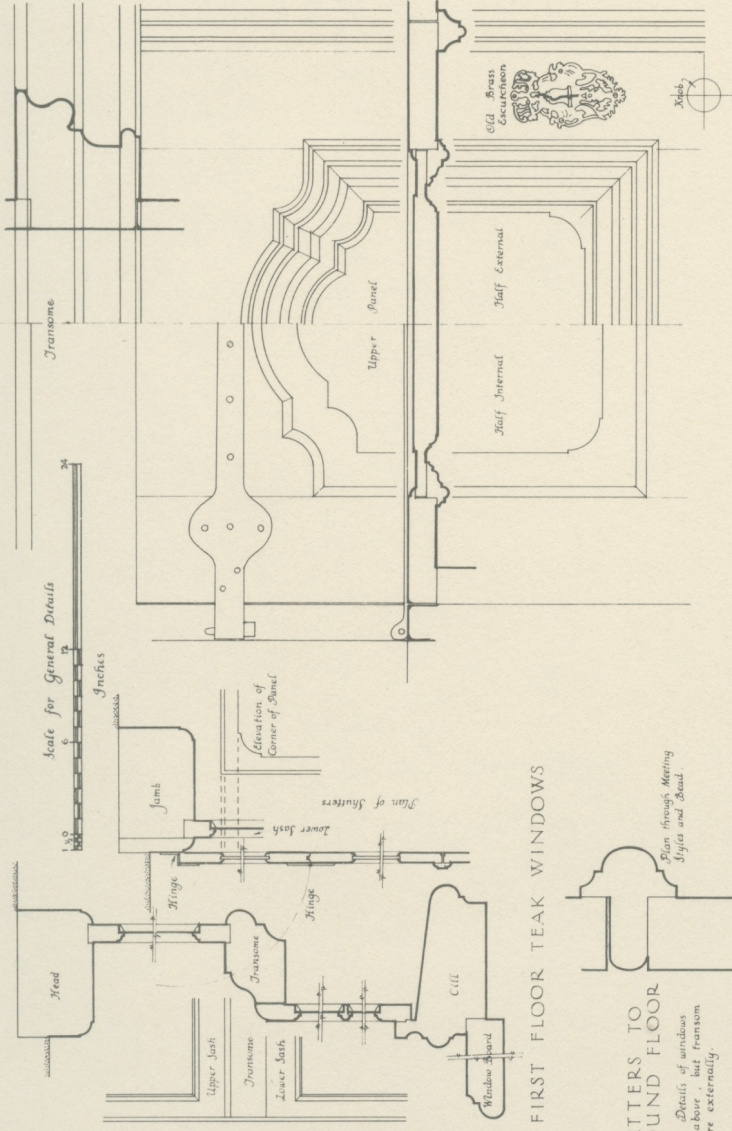


THE BURGER WACHTHUIS CAPE TOWN

DETAILS OF JOINERY AND METALWORK

These iron are painted, probably to conceal the puffy with which some of the mouldings are finished off, or to protect from the weather.

Janlight is to same pattern as to First floor door

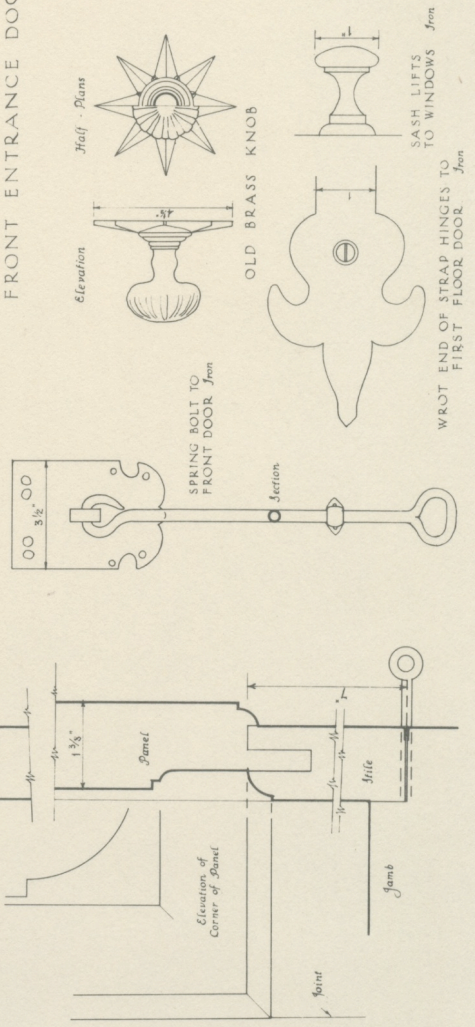


FIRST FLOOR TEAK WINDOWS

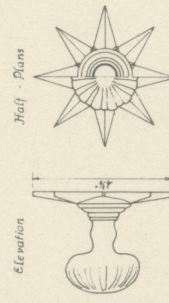
SHUTTERS TO GROUND FLOOR

Note: Details of windows are as above, but transom is square externally.

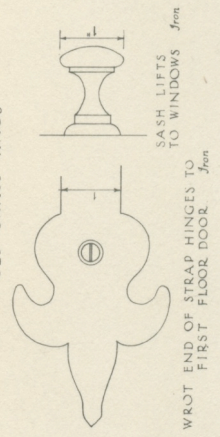
FRONT ENTRANCE DOOR



FRONT ENTRANCE DOOR

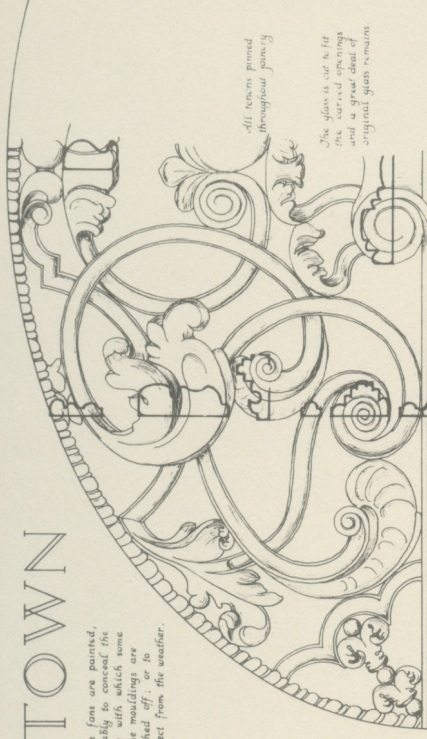


OLD BRASS KNOB

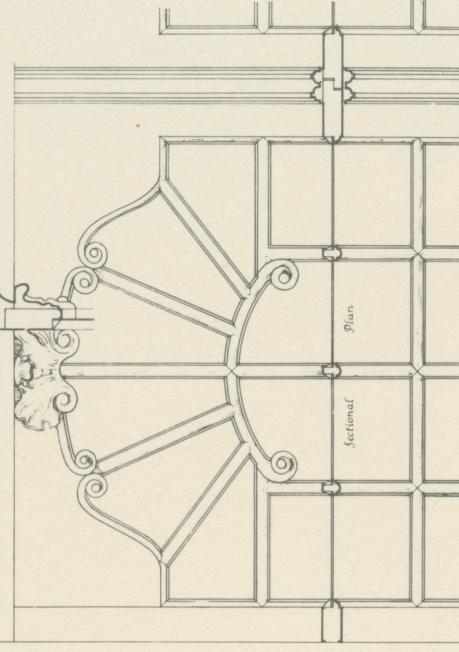


WROG END OF STRAP HINGES TO FIRST FLOOR DOOR

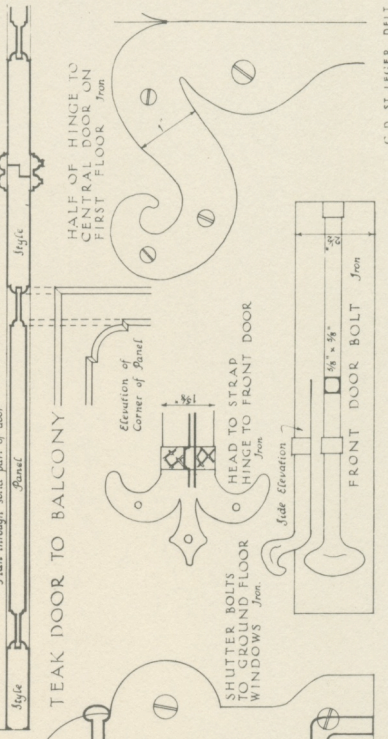
SASH LIFTS TO WINDOWS



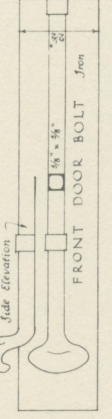
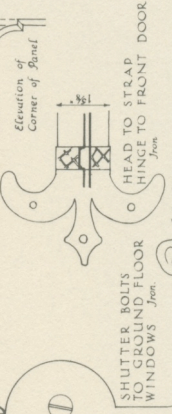
TRANSOM



TEAK DOOR TO BALCONY



HALF OF HINGE TO CENTRAL DOOR ON FIRST FLOOR

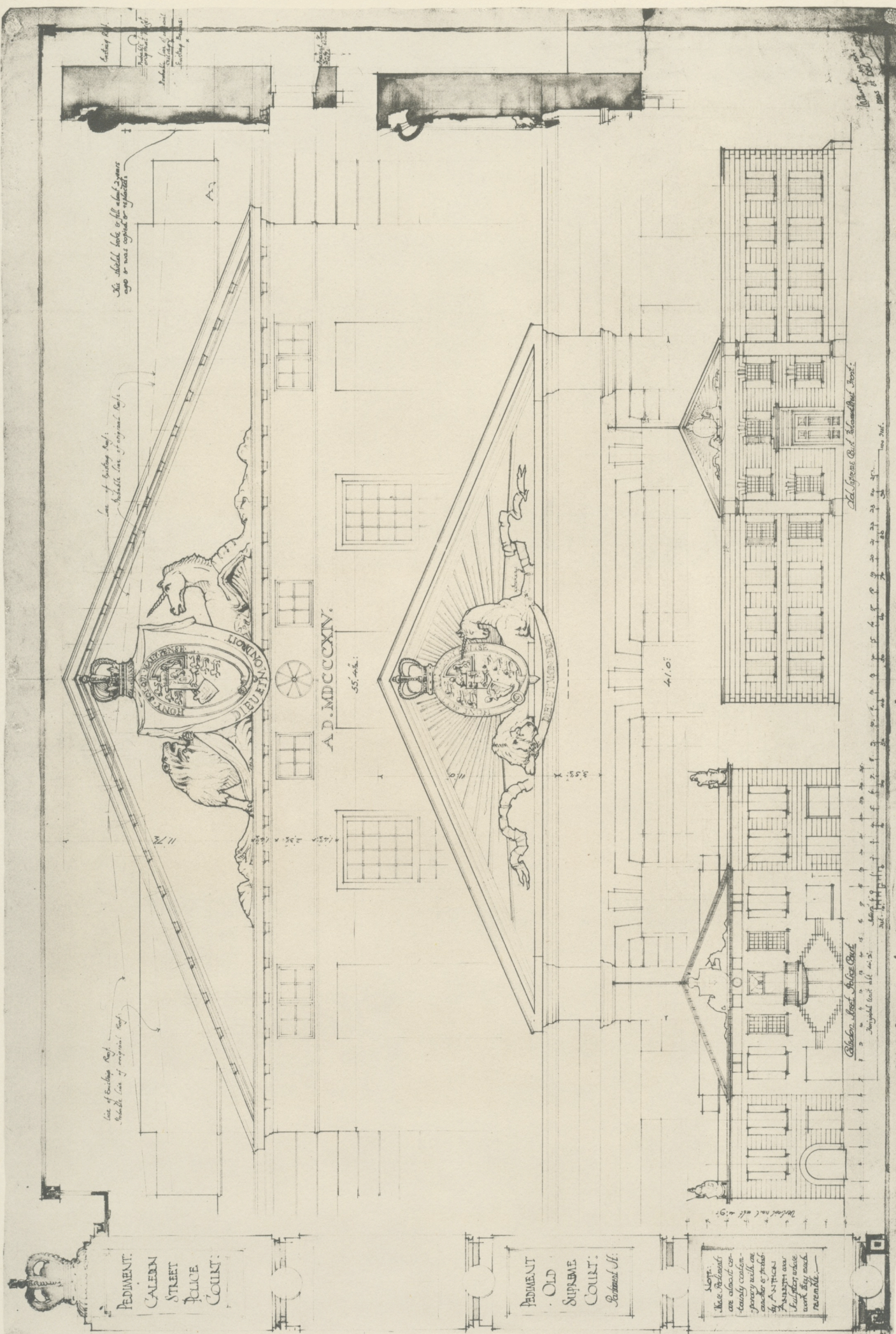


FRONT DOOR BOLT



[Photo: Arthur Elliott]

CALEDON STREET POLICE COURT

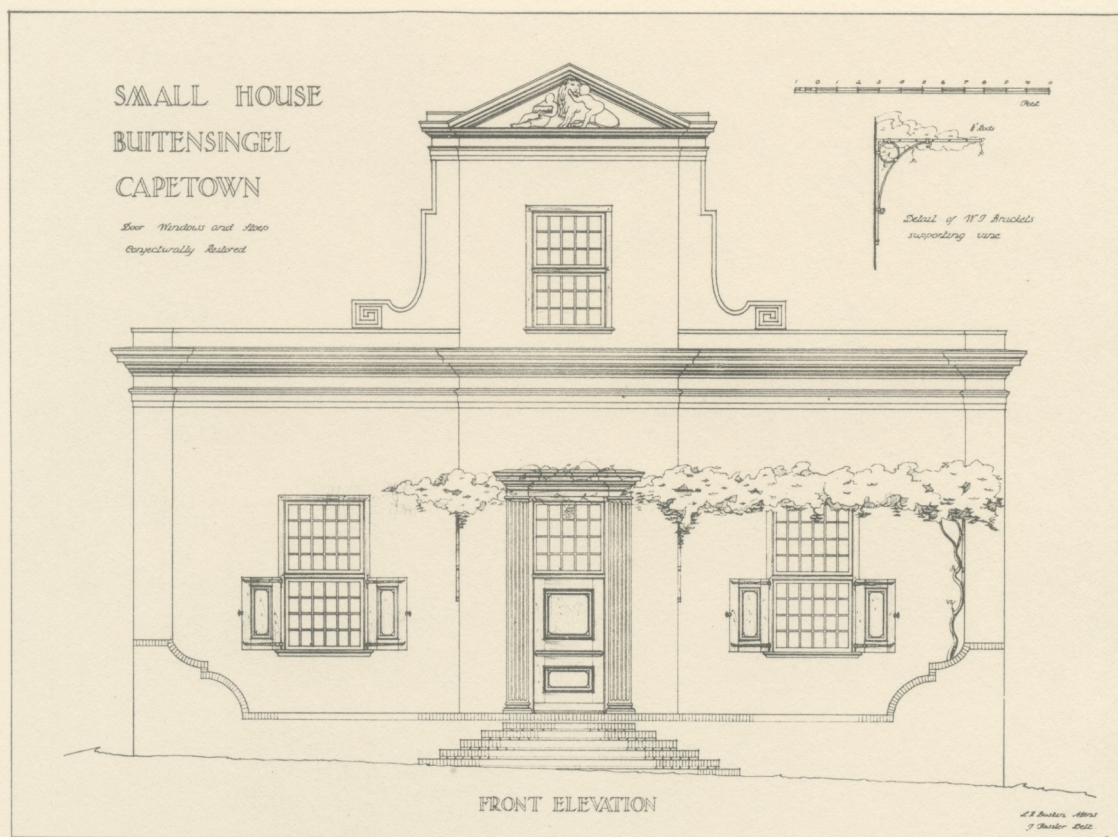


PEDIMENTS TO OLD SUPREME COURT AND CALEDON STREET POLICE COURT



HOUSE IN BUITENSINGEL, CAPE TOWN

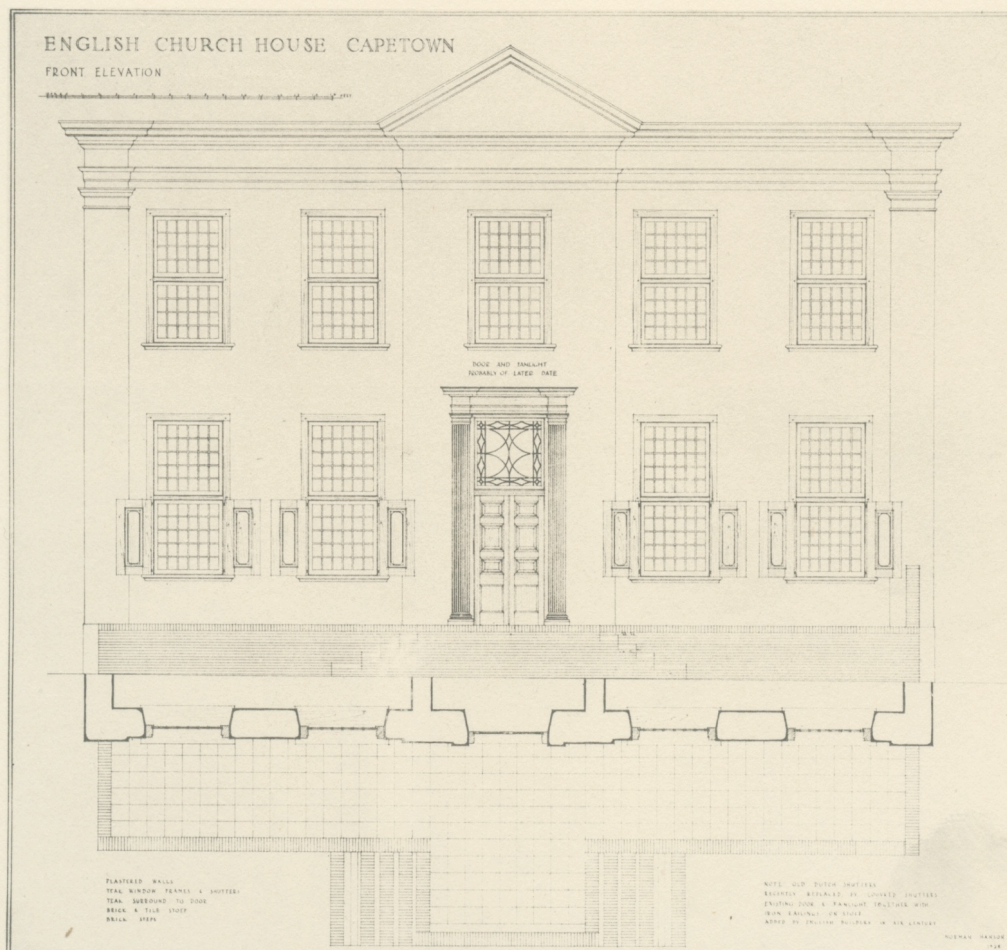
[Photo: W. G. McIntosh]



HOUSE IN BUITENSINGEL, CAPE TOWN



ENGLISH CHURCH HOUSE, CAPE TOWN



ENGLISH CHURCH HOUSE, CAPE TOWN

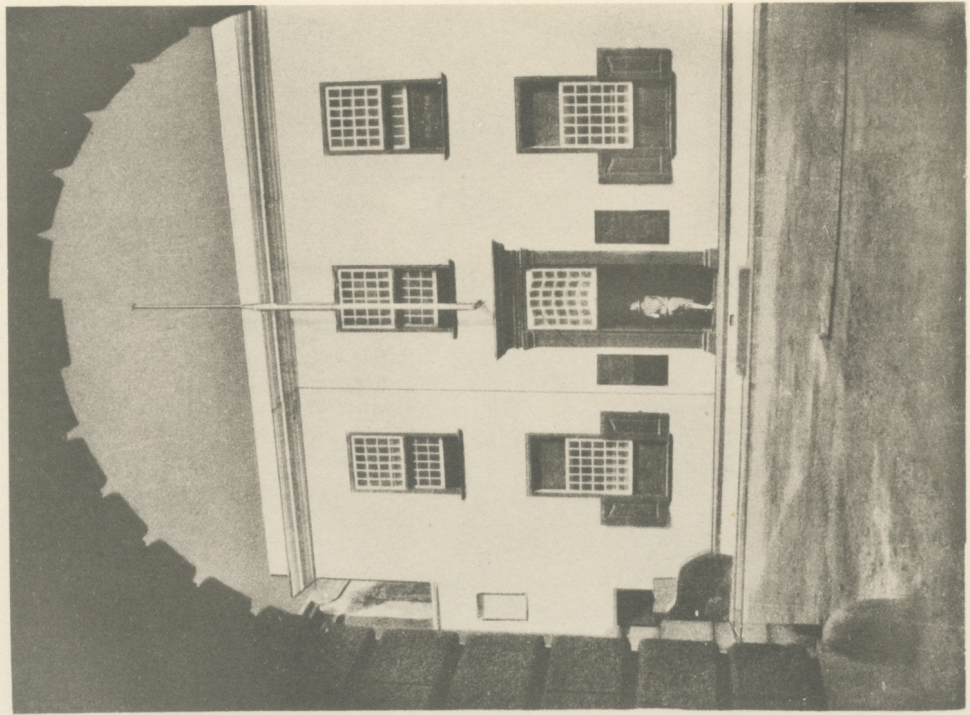
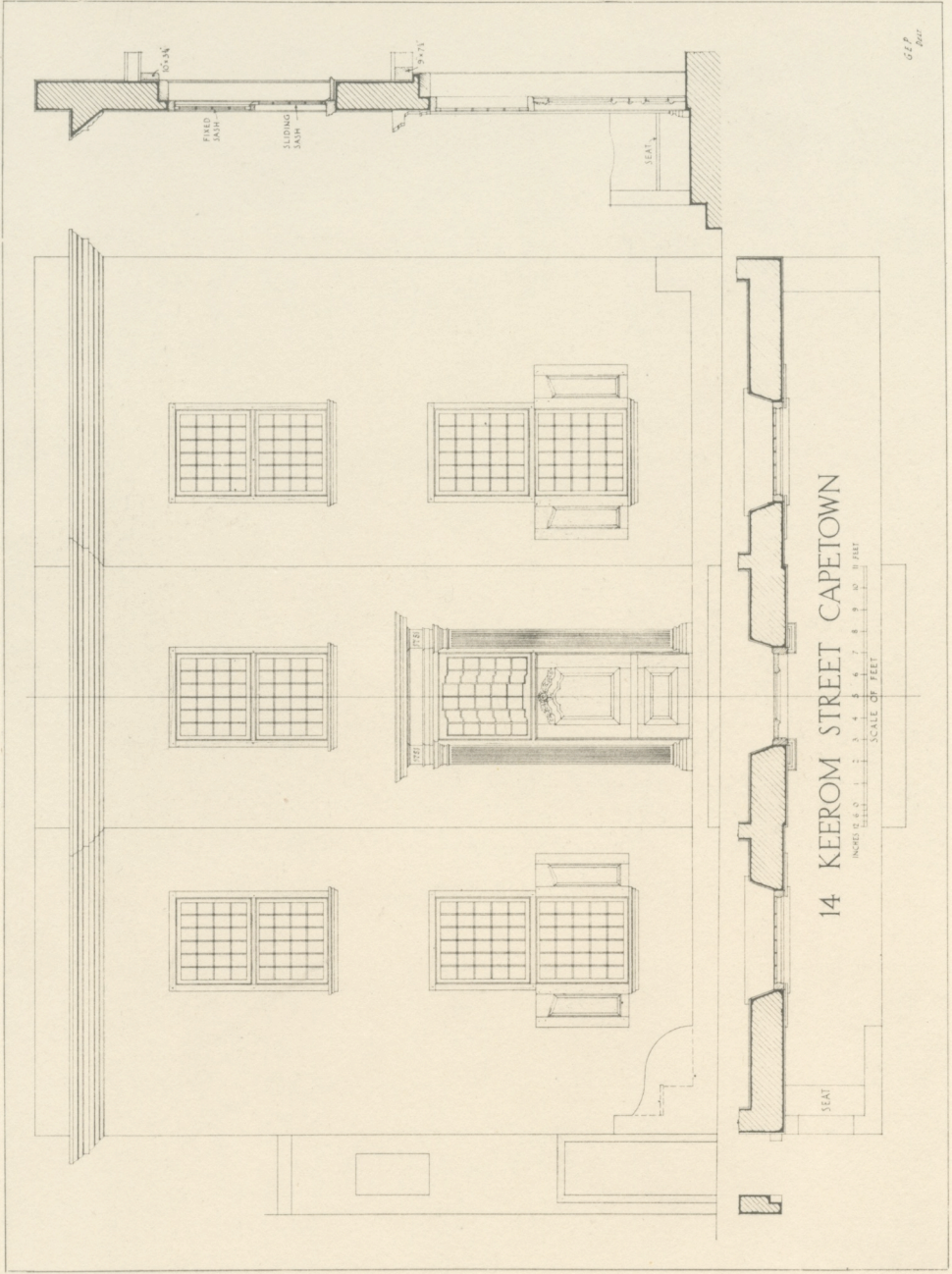
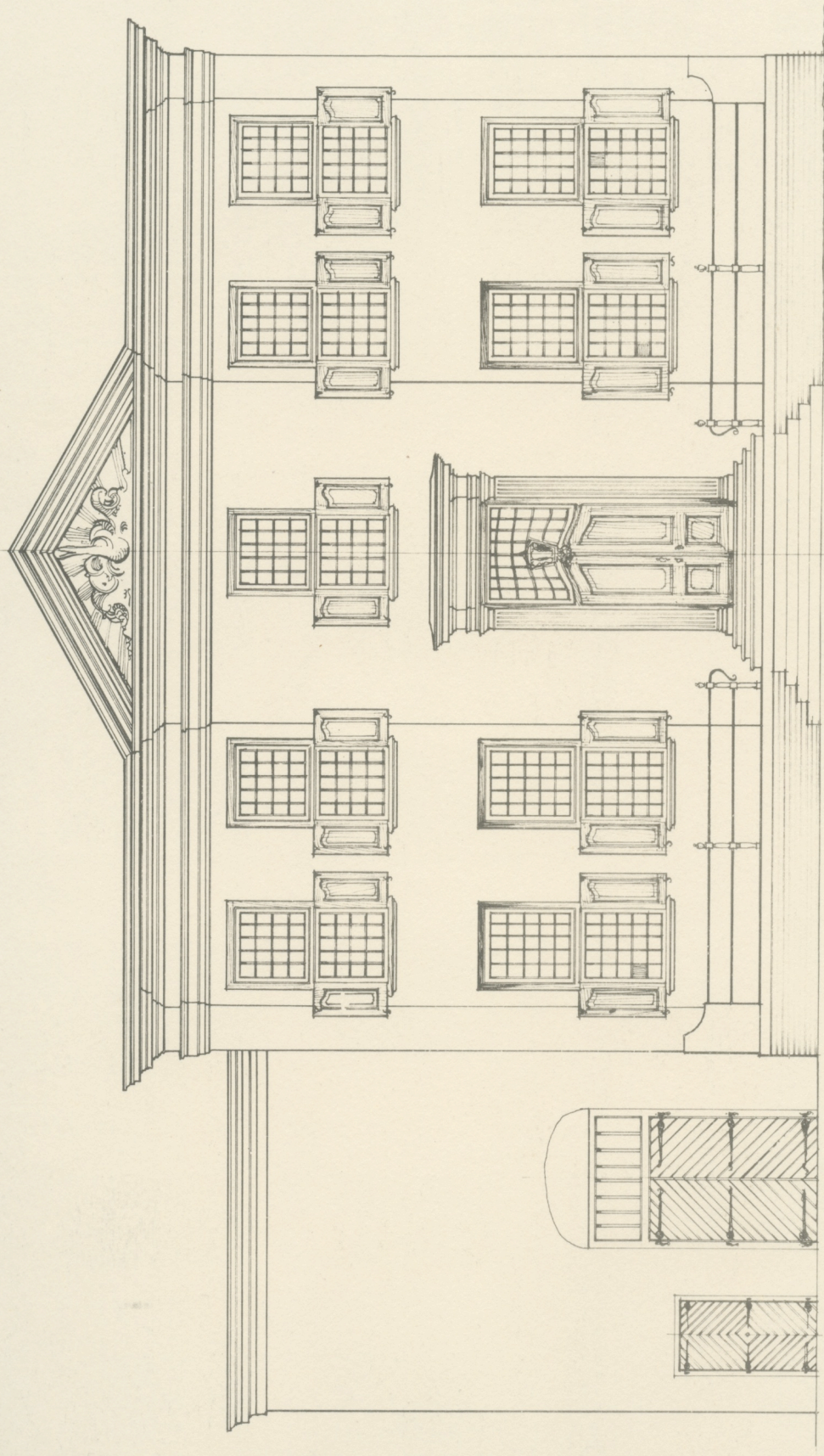


Photo. H. H. McWilliams]



HOUSE AT 14 KEEROM STREET, CAPE TOWN



Coach house entrance

Scale of Feet - Caledon Sq. Cape Town

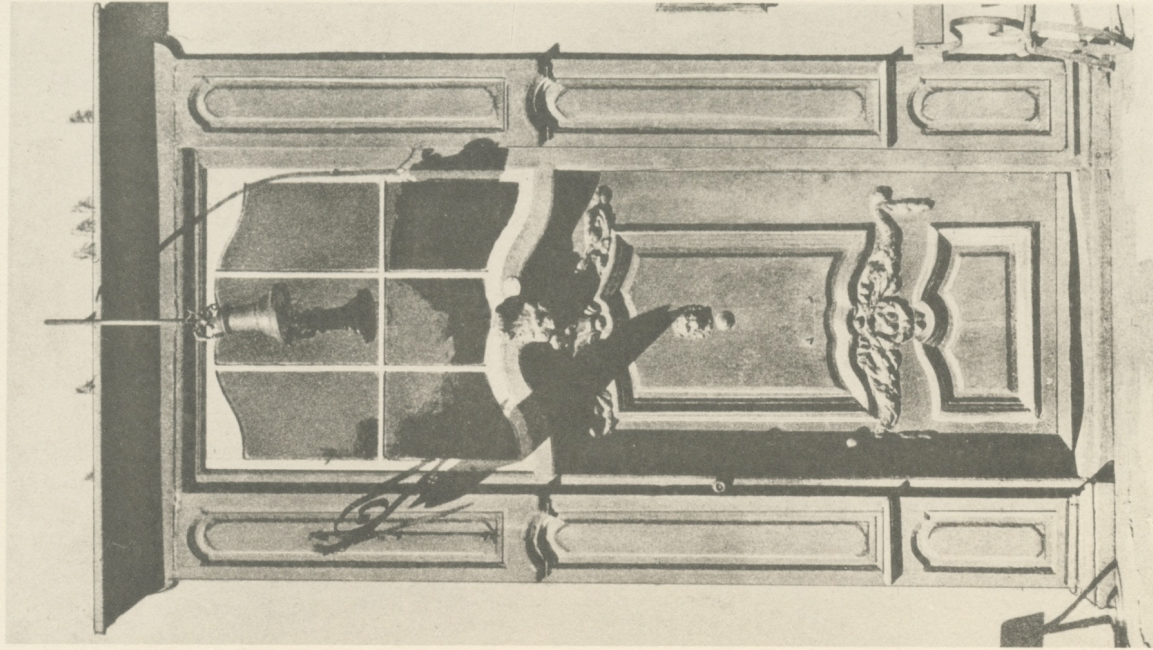


W. H. Stanger



Photo: "Cape Times"

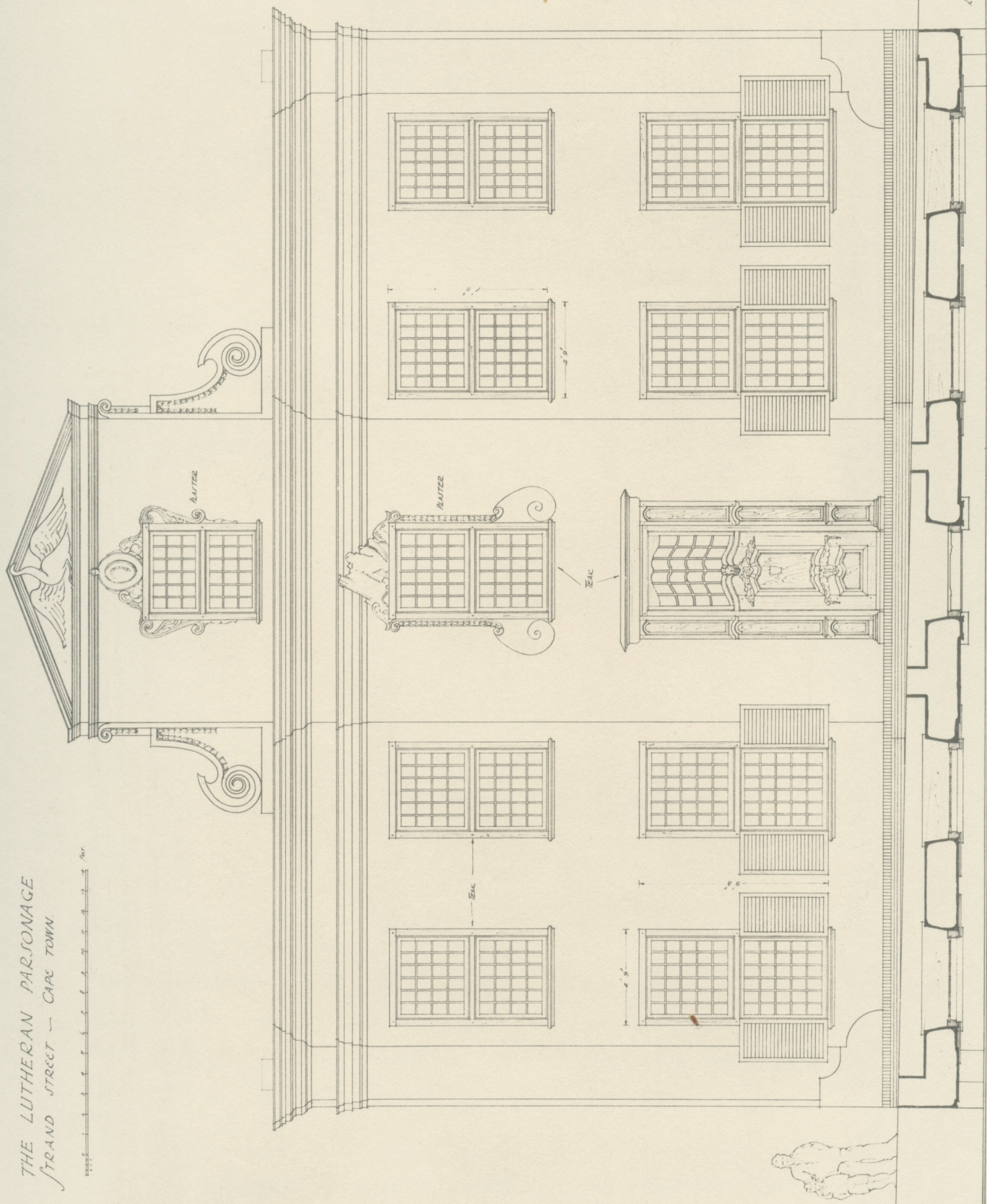
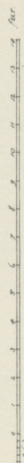
THE LUTHERAN PARSONAGE, CAPE TOWN



[Photo: R. M. Ellenberger]

ENTRANCE DOOR

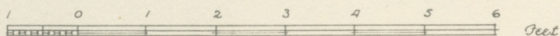
THE LUTHERAN PARSONAGE
STRAND STREET - CAPE TOWN.



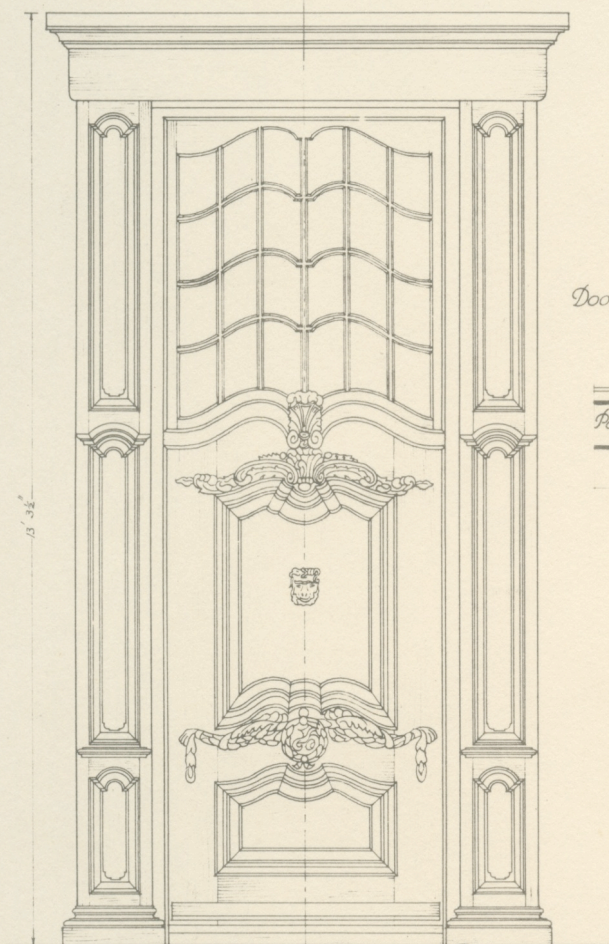
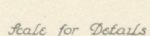
THE LUTHERAN PARSONAGE, CAPE TOWN

THE LUTHERAN PARSONAGE CAPE TOWN ENTRANCE DOOR

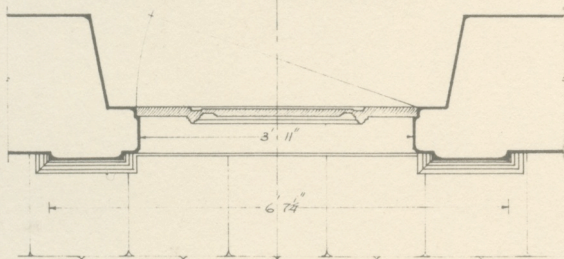
Scale for Elevation and Plan



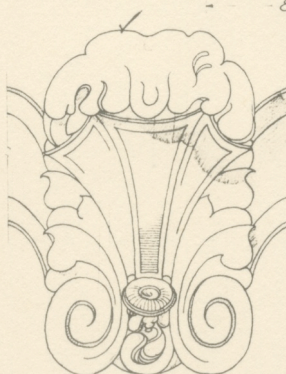
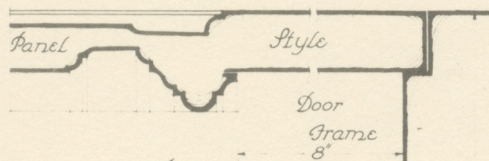
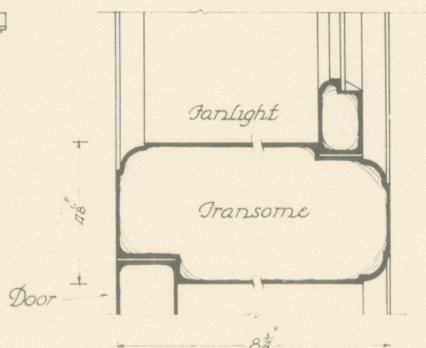
Scale for Details



ELEVATION



PLAN



Detail of Ornament on Transome



Detail of Head on Upper Panel

Top Mould

Centre line

Middle Mould

Base

Pilaster Details

Ground line

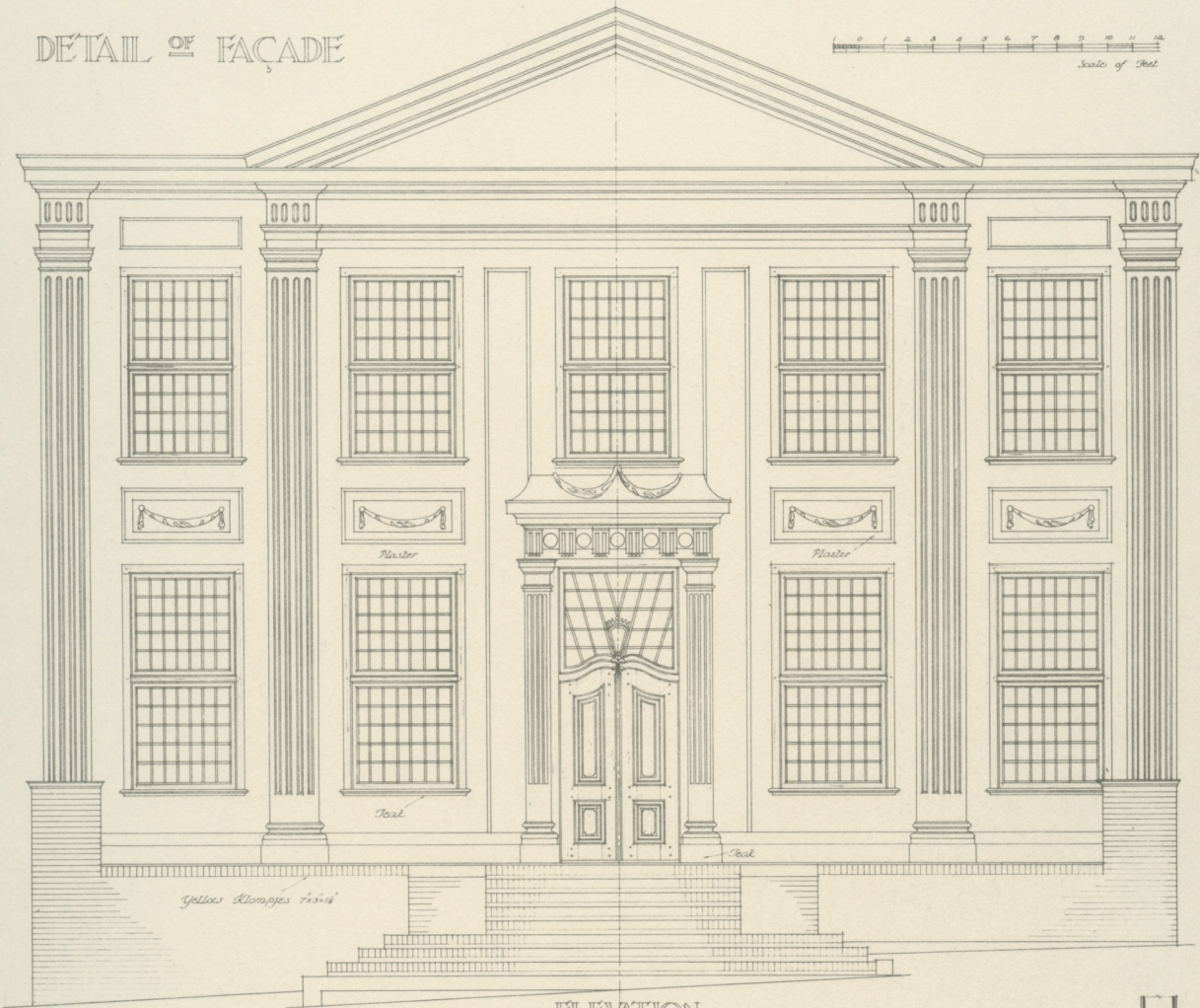
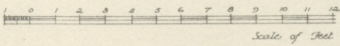
Drawn by J. Gassler from
Measured Drawing by J.W. Mullins.



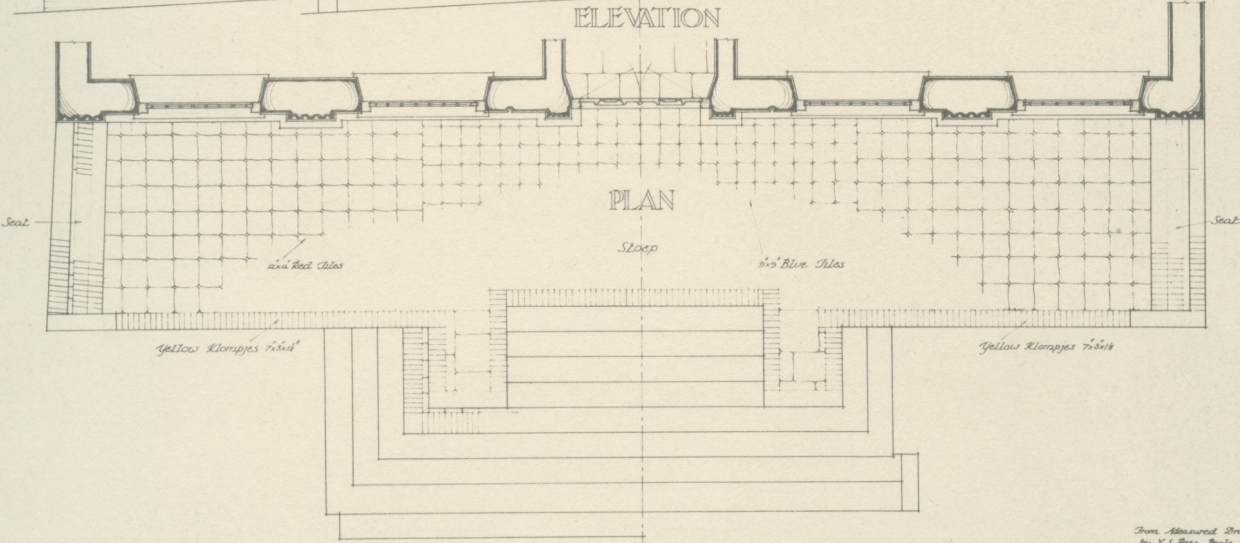
KOOPMAN DE WET HOUSE

KOOPMANS DE WET HUIS CAPETOWN

DÉTAIL OF FAÇADE



ELEVATION



PLAN

From Abandoned Drawings
by V.S. Bass
of the
J. Threlker

KOOPMAN DE WET HOUSE. DETAIL OF FAÇADE



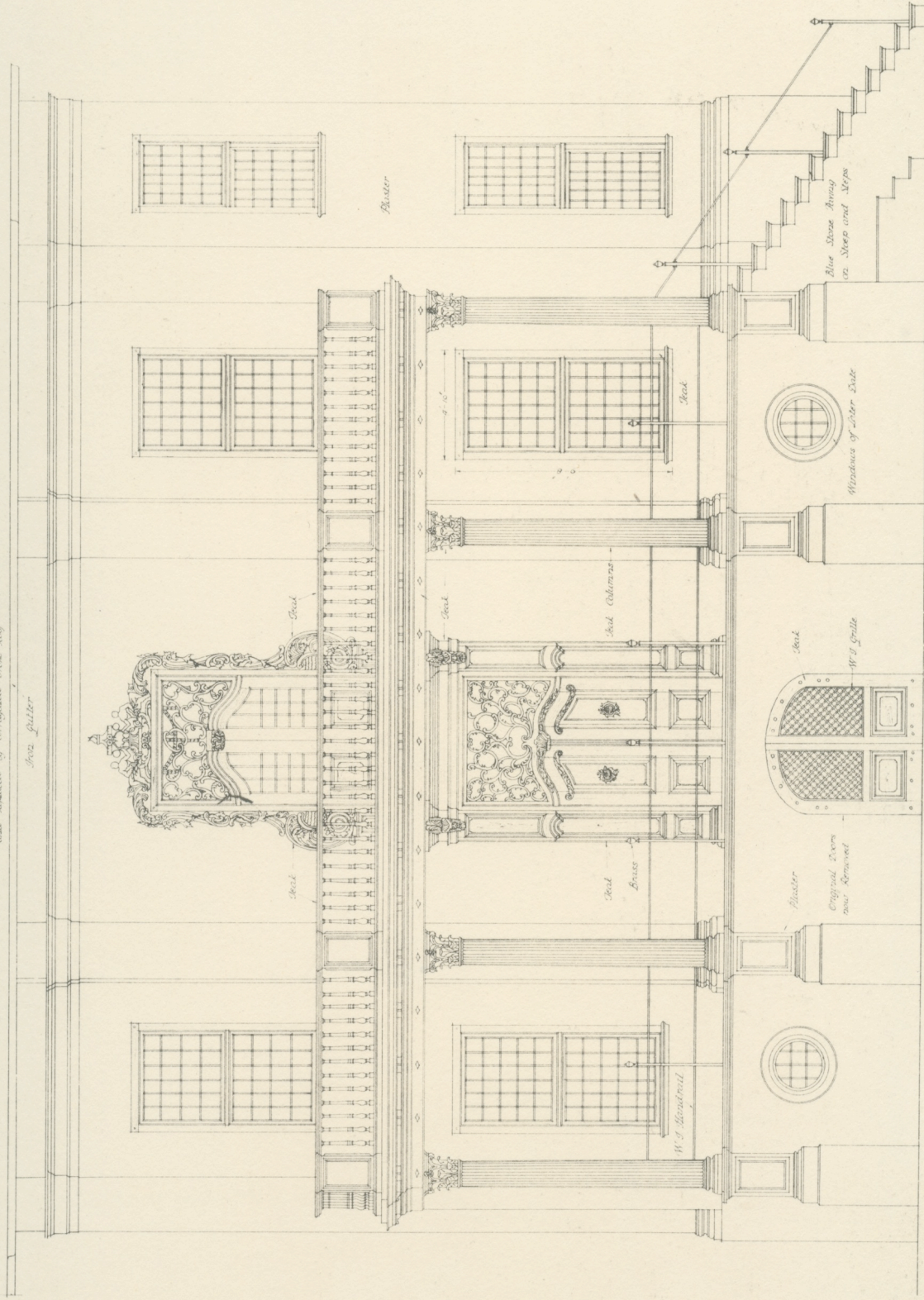
RUST-EN-VREUGDE, CAPE TOWN

[Photo : Arthur Elliott

RUST-EN-VREUGDE CAPE TOWN DETAIL OF FAÇADE

Scale
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
Feet

Original Cornice and Bracket removed
and Replaced by Ornamental Iron Roof



FRONT ELEVATION

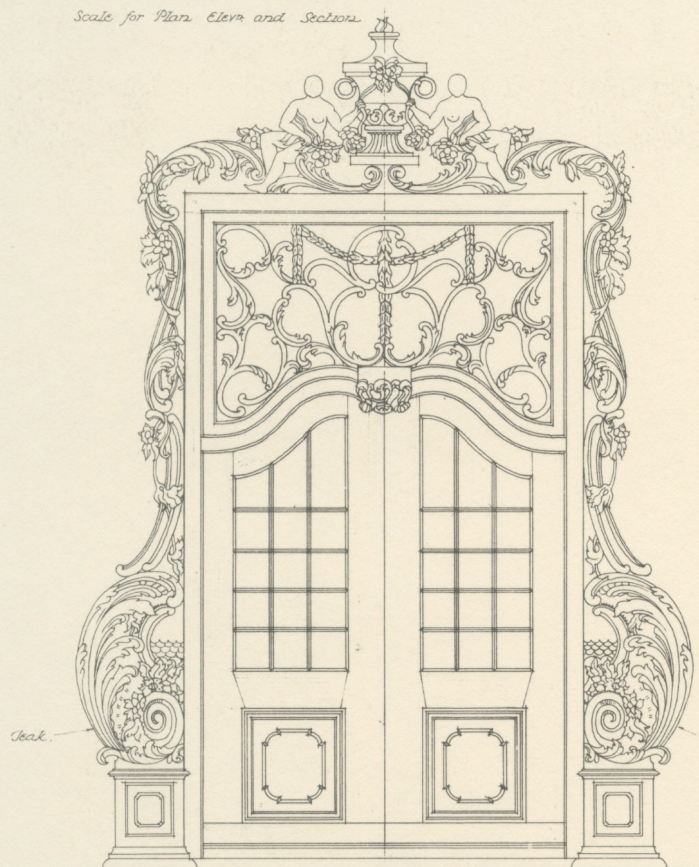
J. S. S. S. S.

From Museum, Drawing by
J. S. S. S. S.
J. S. S. S. S.
J. S. S. S. S.

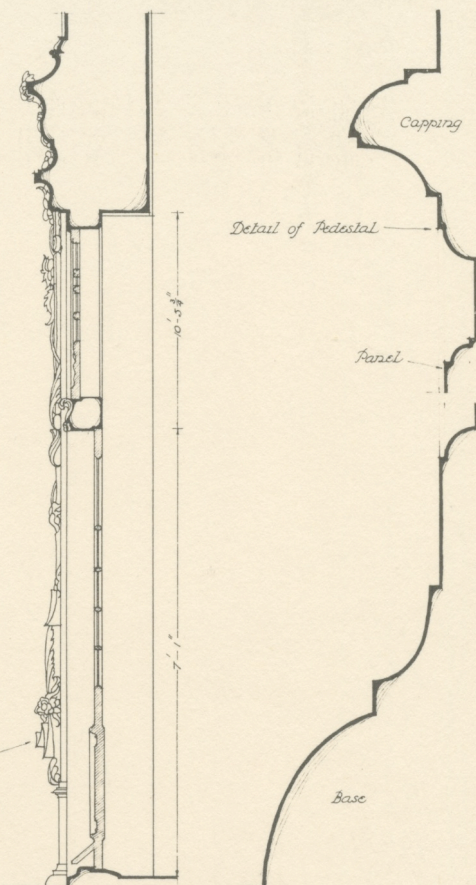
RUST-EN-VREUGDE CAPETOWN DOOR ON FIRST FLOOR BALCONY

0 1 2 3 4 5 6
Inches Feet

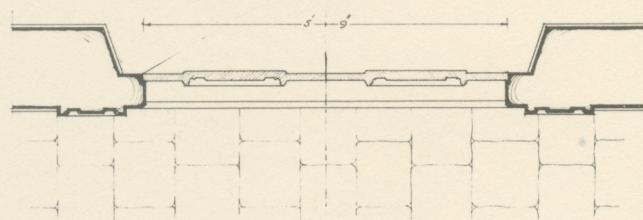
Scale for Plan Elev and Section



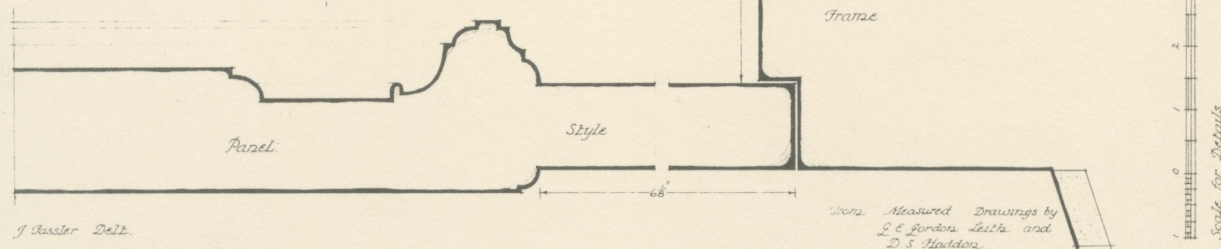
ELEVATION



SECTION



PLAN



J. Janssen Dell.

From Measured Drawings by
J. E. Gordon Smith and
D. S. Haddon.

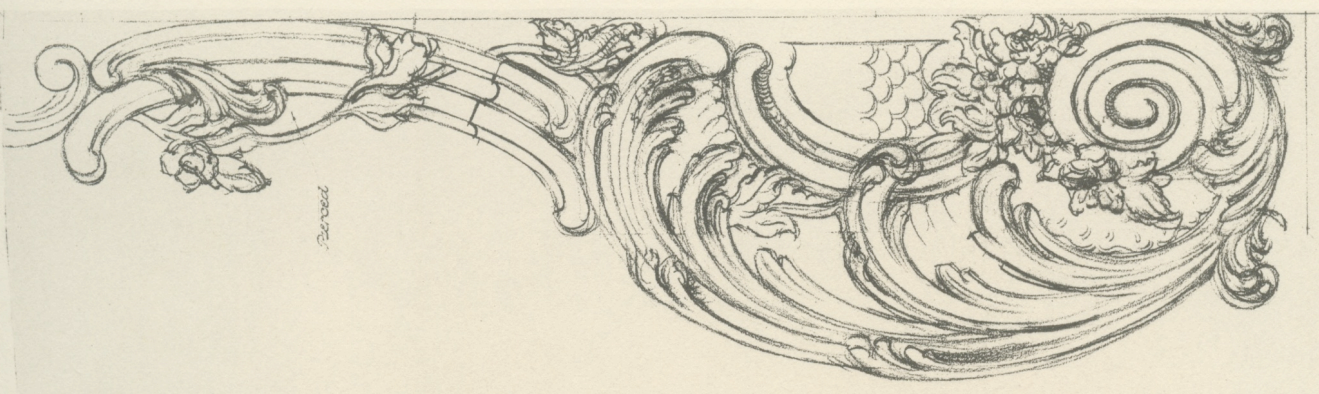
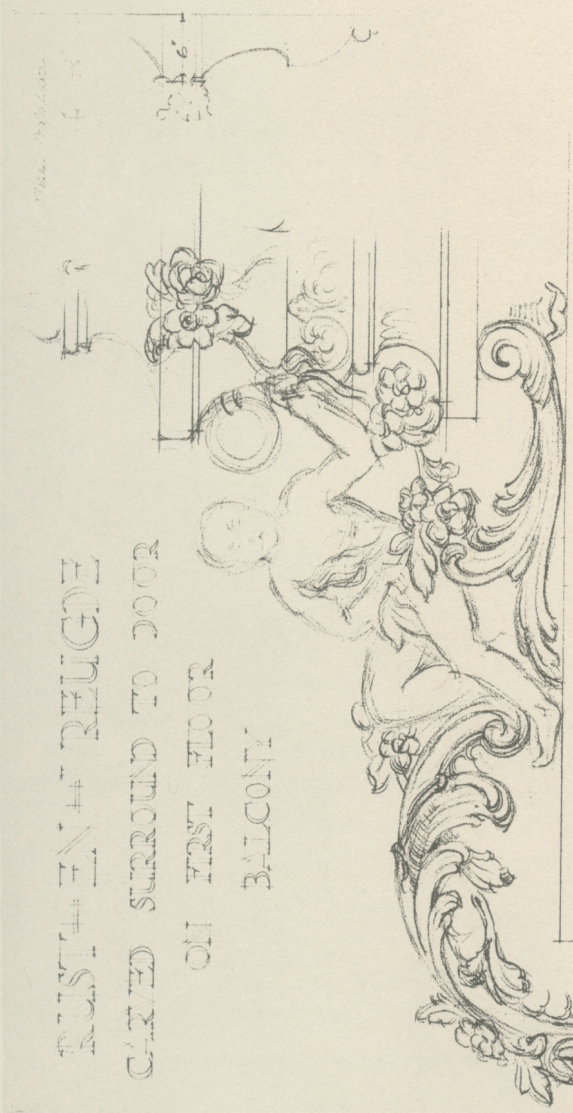
0 1 2 3 4 5
Inches
Scale for Details

RUST+EN+REUGE

CARVED SURROUND TO DOOR

ON FIRST FLOOR

BALCONY



A

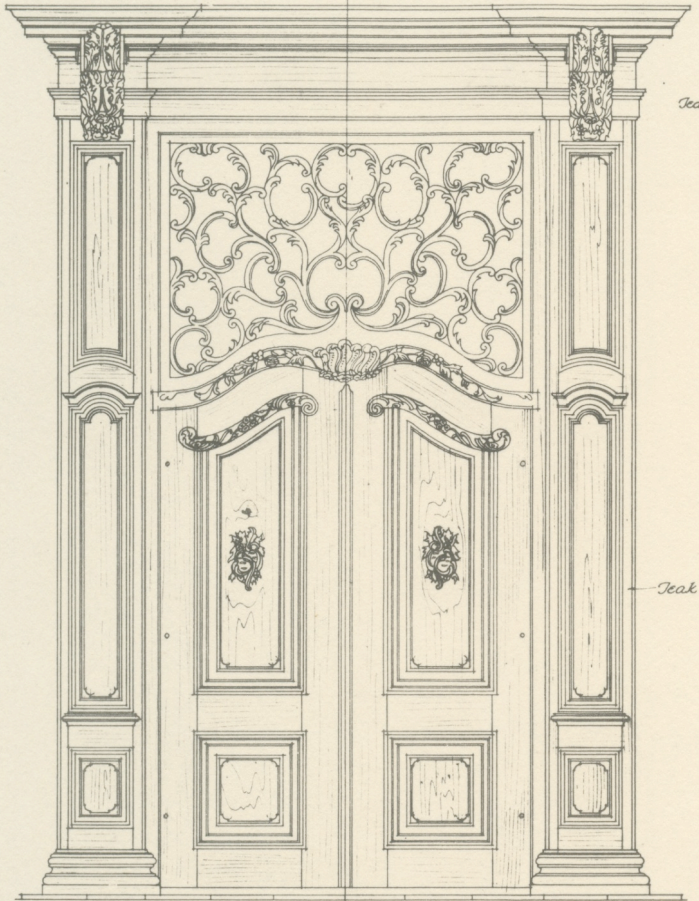
B

THE SCROLL "B" COMMENCES AT X AT THE LOWER LEFT-HAND CORNER OF "A"

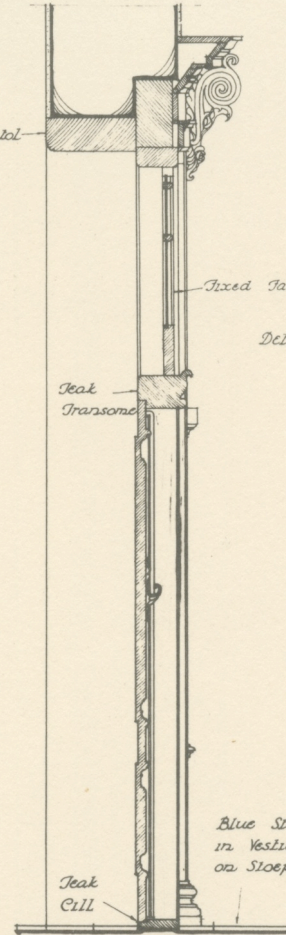
RUST-EN-VREUGDE CAPETOWN

MAIN ENTRANCE DOORWAY

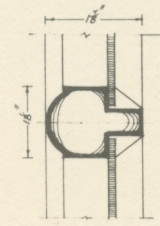
Scale for Plan Section and Elevation. Feet



ELEVATION

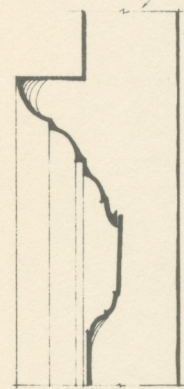


SECTION



Detail of Glazing Bar

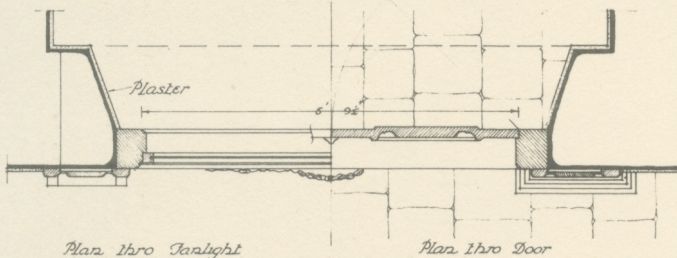
Detail of Pilaster Hood Mould.



Blue Stone Paving
in Vestibule and
on Sloop



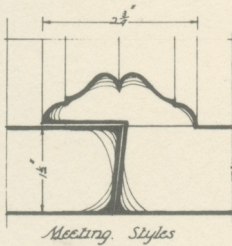
Detail of Pilaster Cill



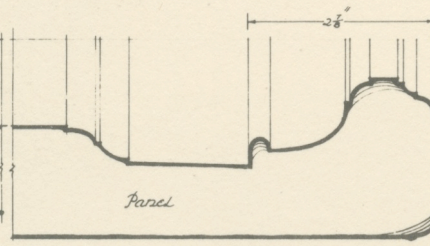
Plan thro Fanlight

Plan thro Door

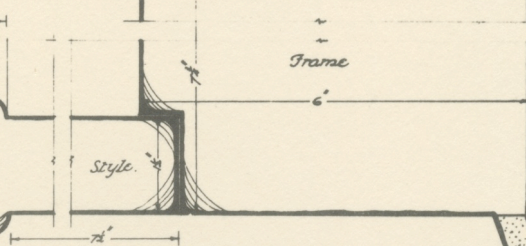
PLAN



Meeting Styles



Panel



Style

Frame

Pilaster Style

Panel

Part of Pilaster Base

Scale for Details
Inches

J. Kessler Del.

From Measured Drawings
by Y.S. Rees Esq.

RUST-EN-VREUGDE CAPETOWN

DETAIL OF MAIN ENTRANCE DOOR

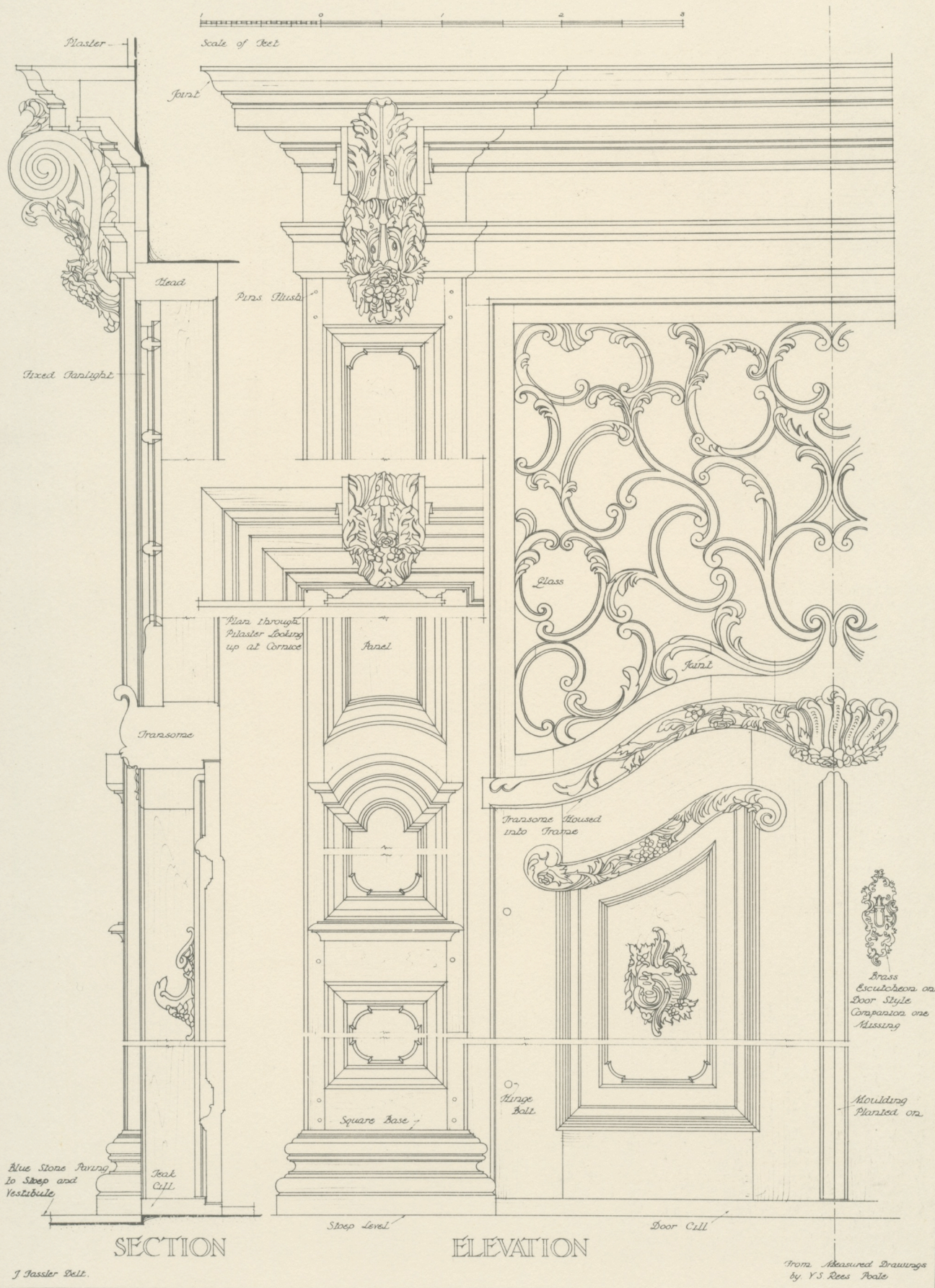




Photo: Arthur Elliott

RUST-EN-VREUGDE, CAPE TOWN. ENTRANCE DOOR
(*vide* PLATE 30)

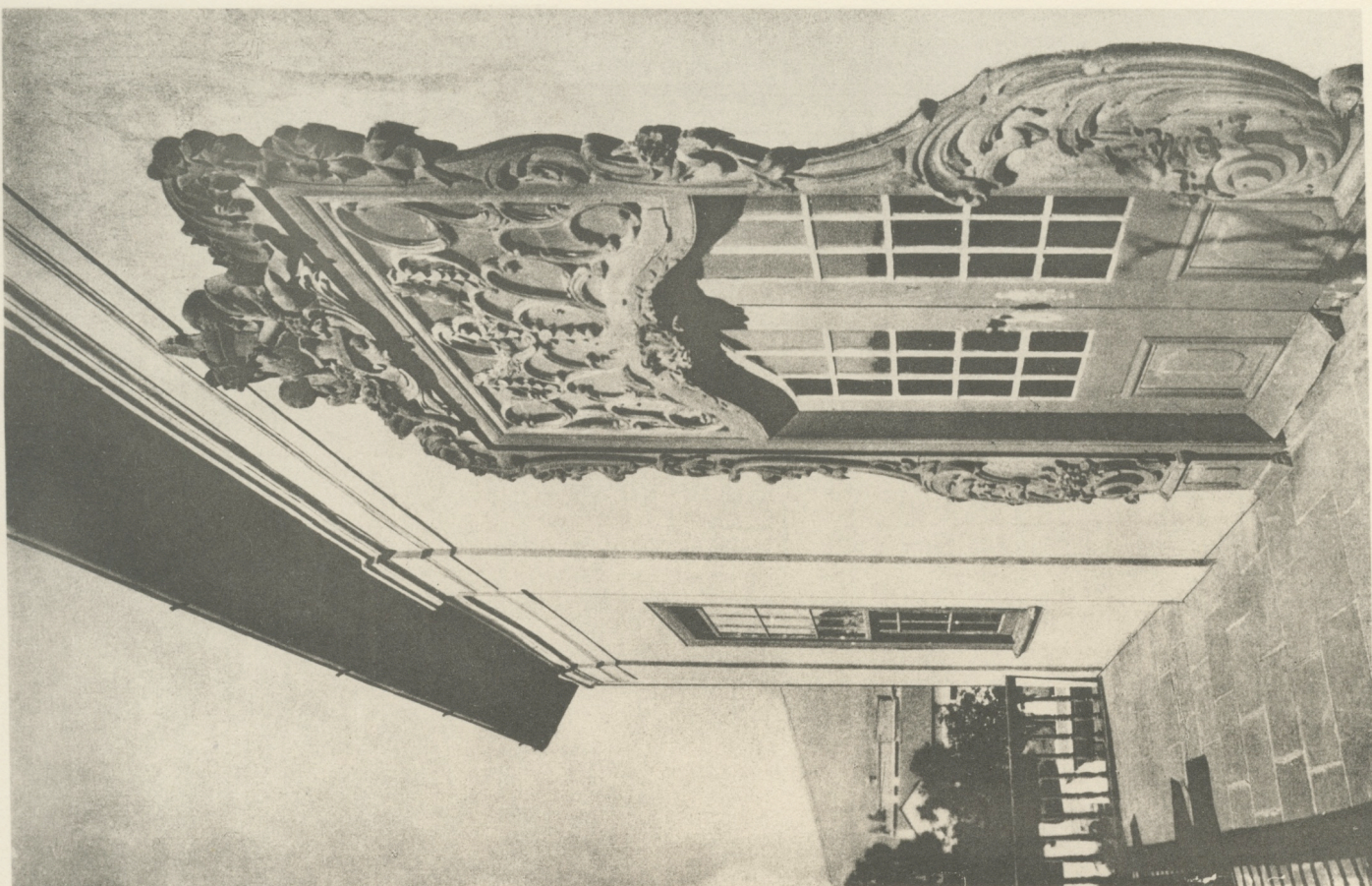
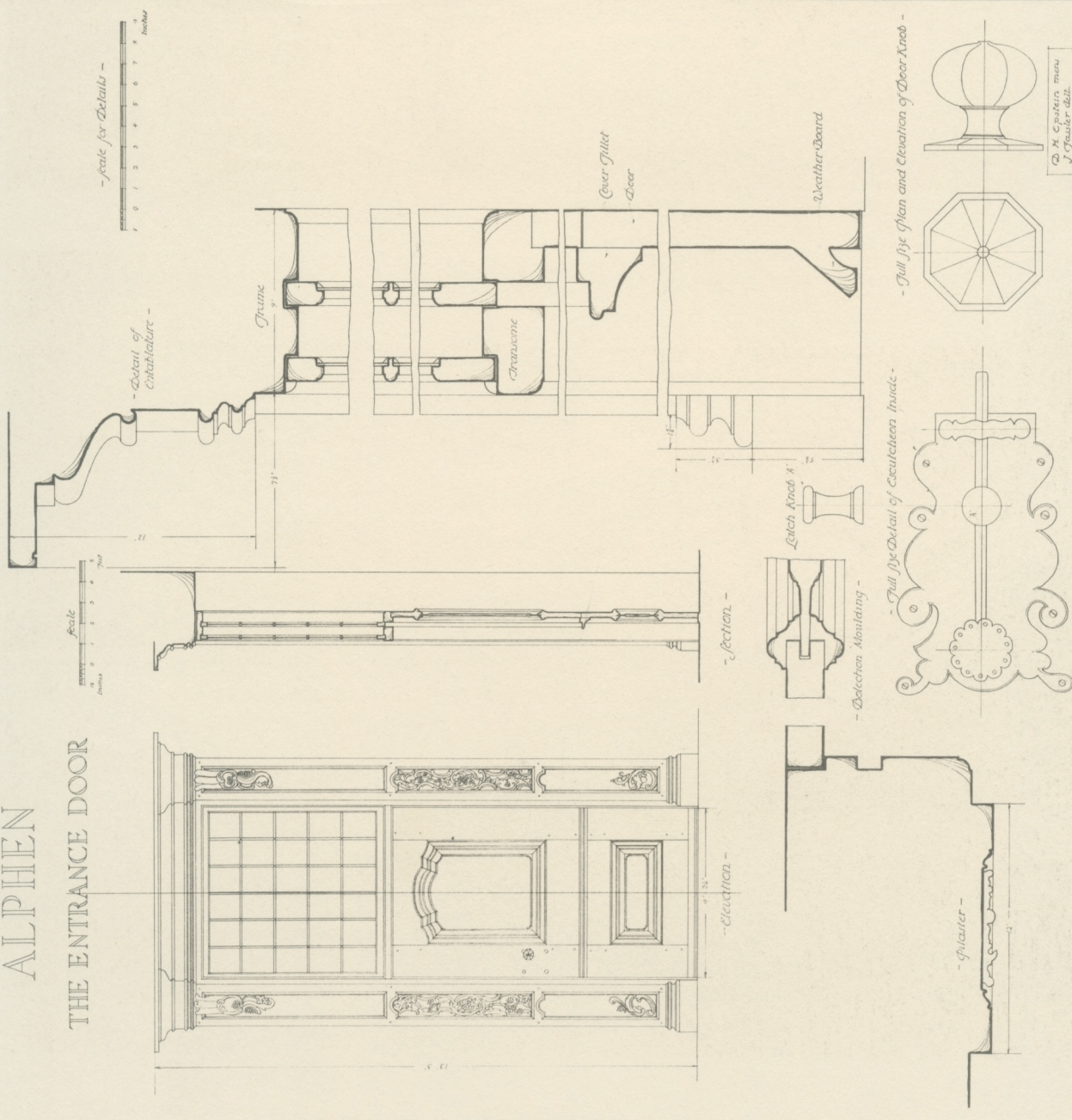


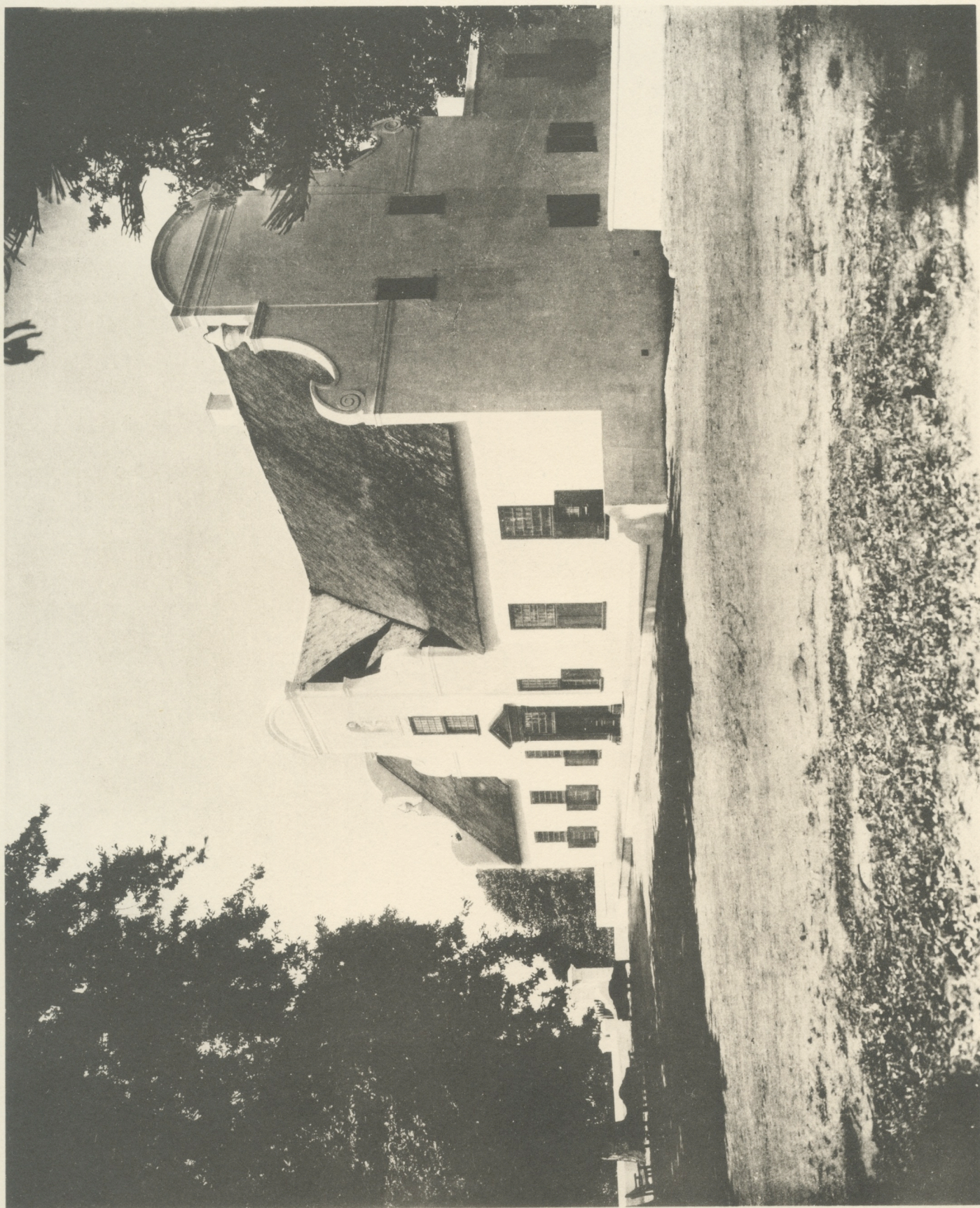
Photo: Arthur Elliott

RUST-EN-VREUGDE, CAPE TOWN. BALCONY DOOR
(*vide* PLATE 30)

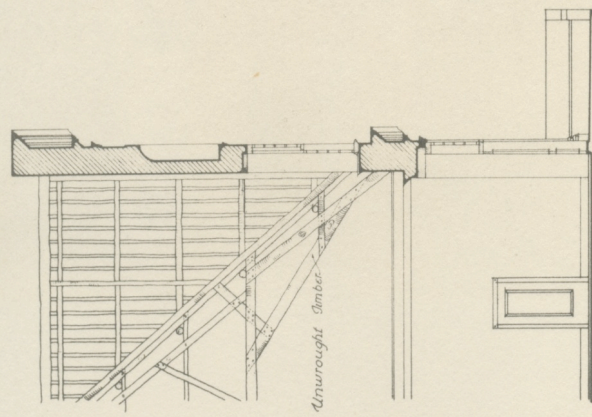
ALPHEN
THE ENTRANCE DOOR



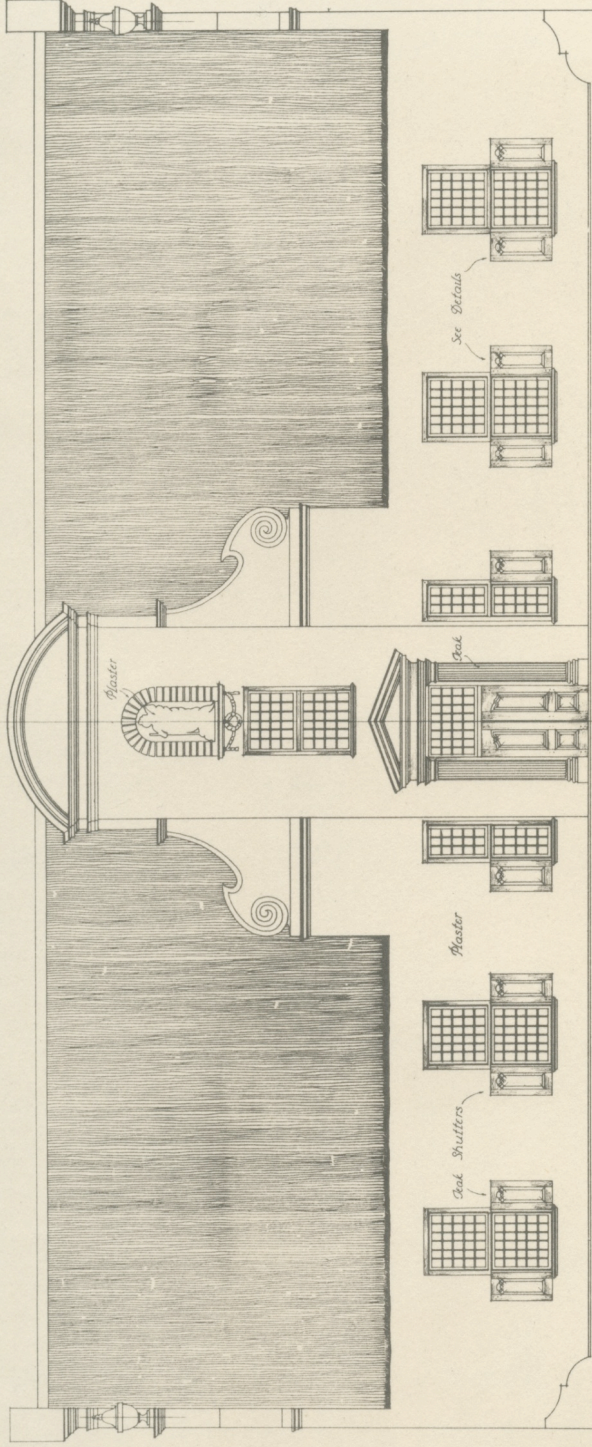
ALPHEN, CAPE TOWN. THE ENTRANCE DOOR



GROOT CONSTANTIA

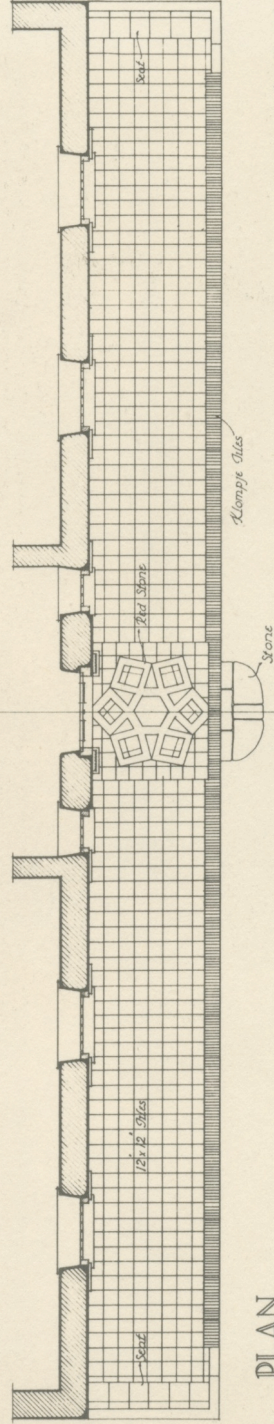
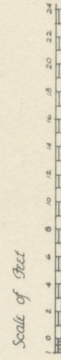


SECTION



FRONT ELEVATION

GROOT CONSTANTIA THE HOMESTEAD



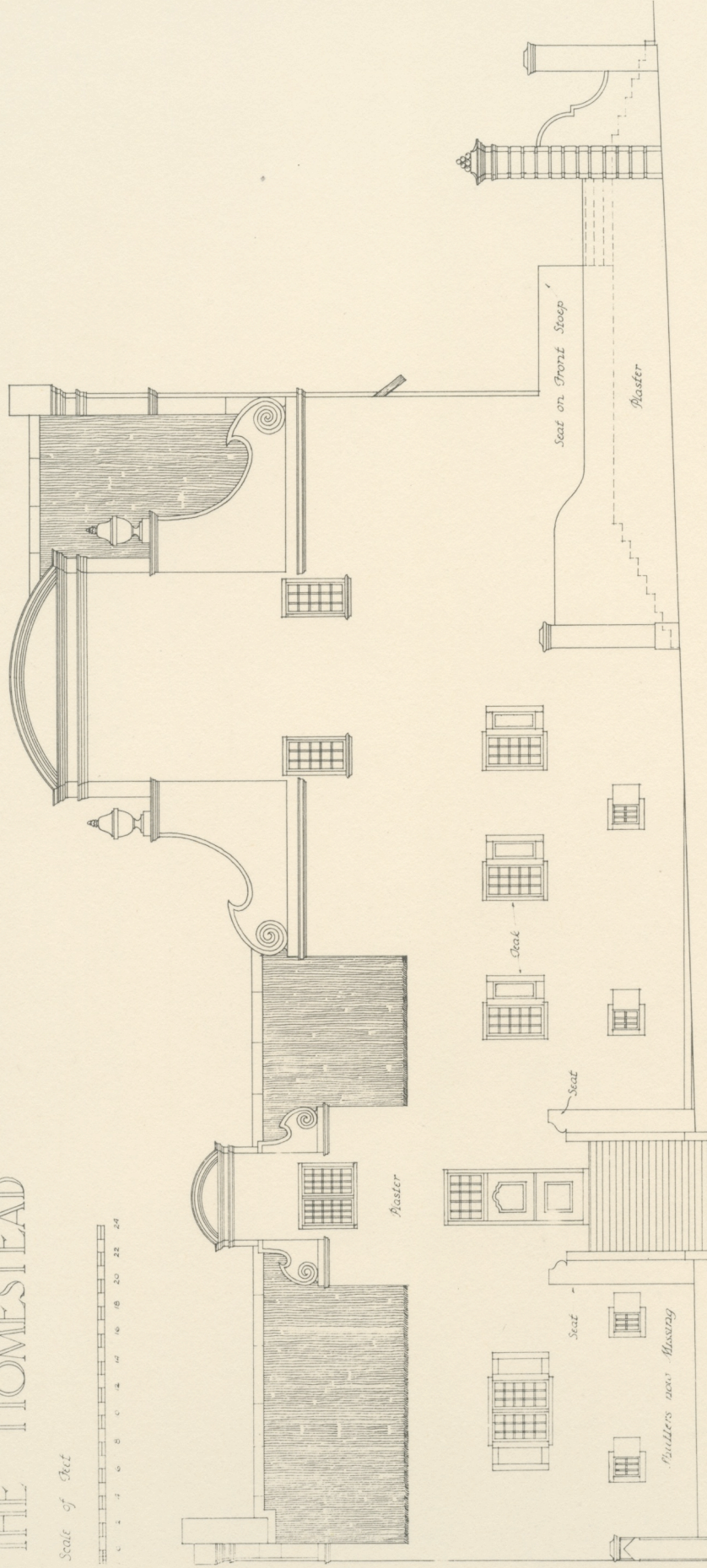
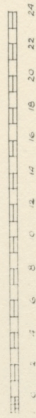
PLAN

Drawn by J. B. B. from
Measured Drawings by
Gordon, Lath.

GROOT CONSTANTIA. FRONT ELEVATION

GROOT CONSTANTIA THE HOMESTEAD

Scale of Feet



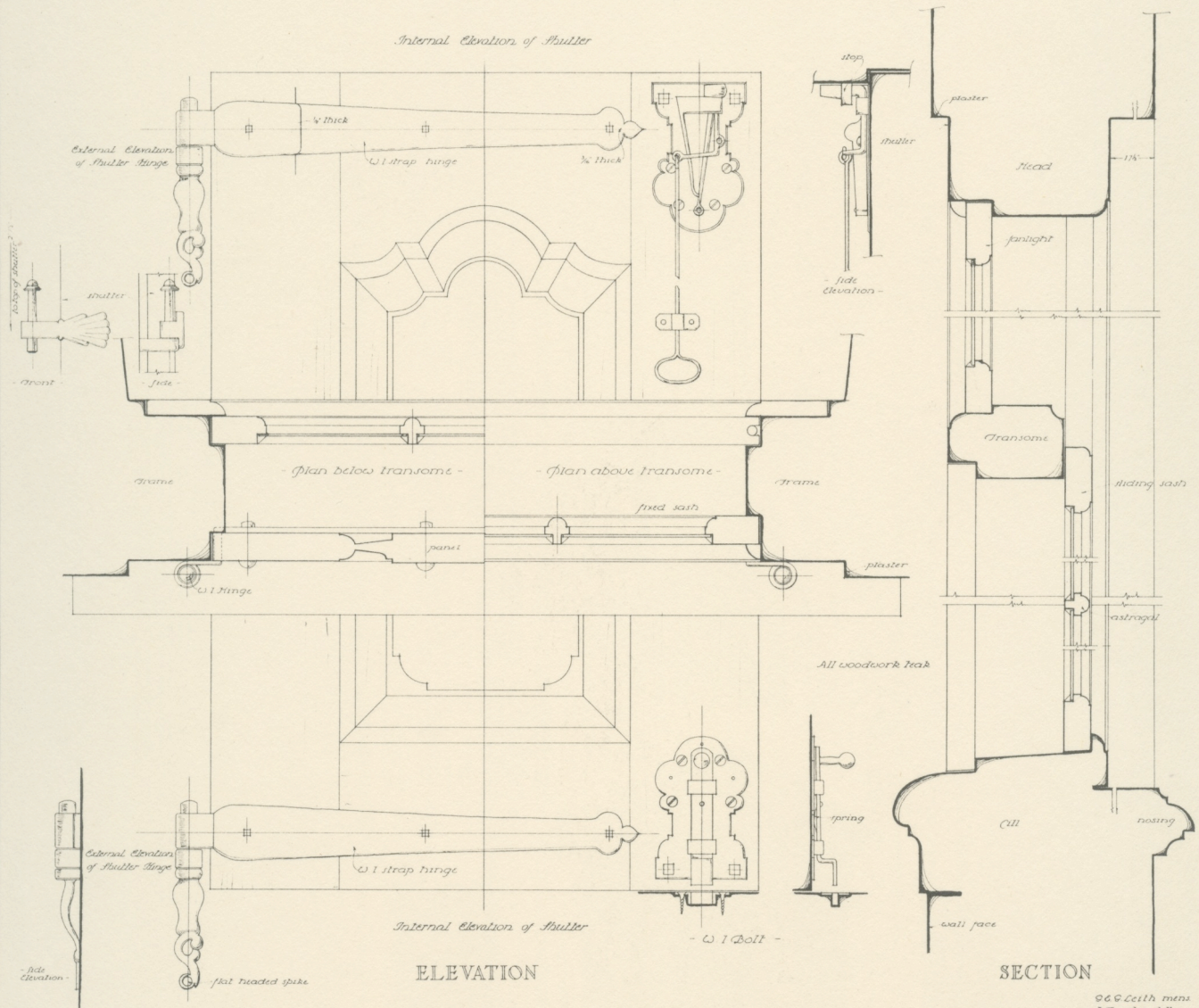
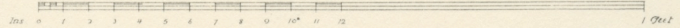
Drawn by J. Bauer from
Measured Drawings by
Gordon Keith.

SOUTH EAST ELEVATION

GROOT CONSTANTIA. SIDE ELEVATION

GROOT CONSTANTIA WINDOW AND SHUTTER DETAILS

- scale of feet -



GROOT CONSTANTIA. WINDOW AND SHUTTER DETAILS.

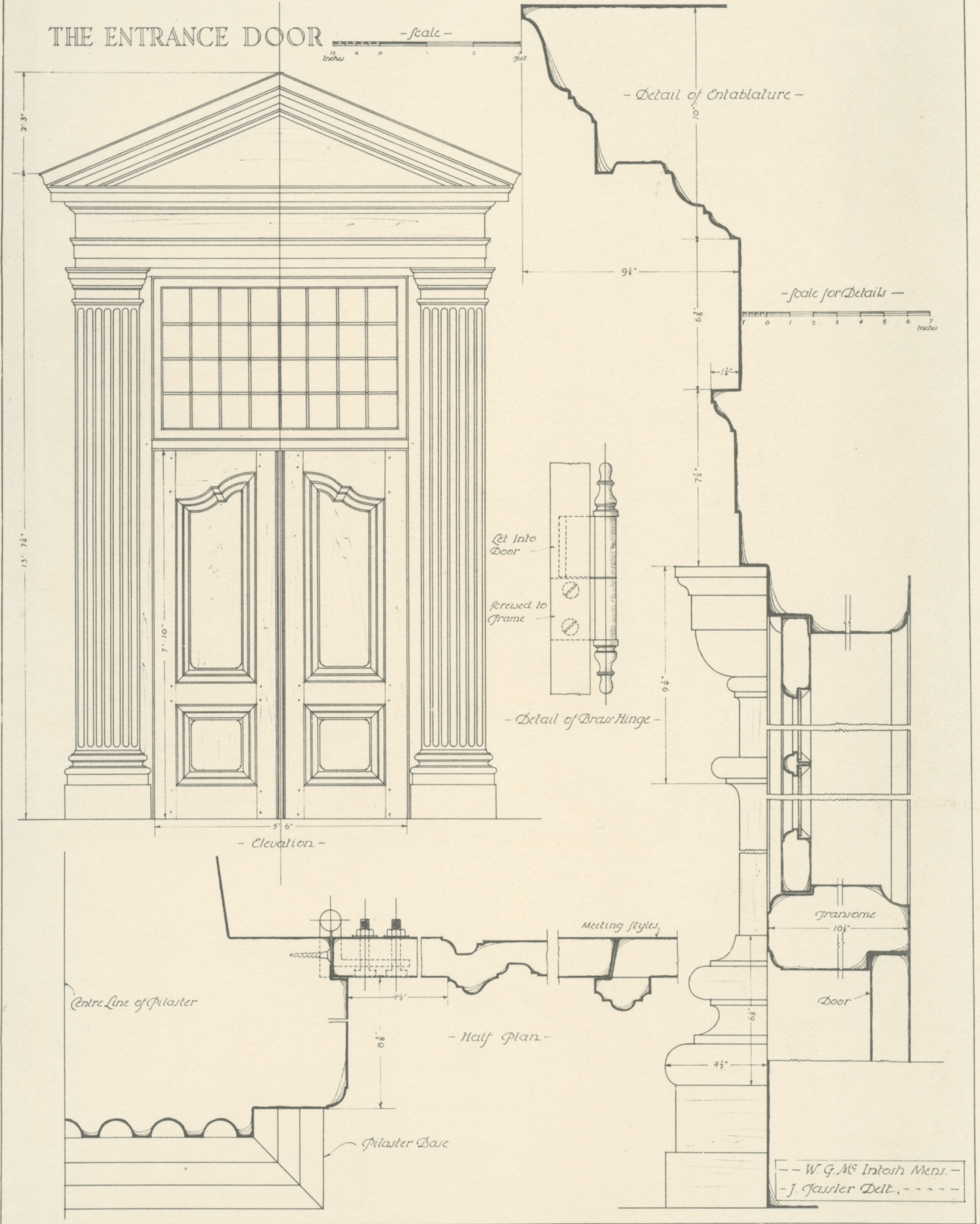


GROOT CONSTANTIA. FRONT GABLE
(vide PLATE 38)

[Photo: R. M. Ellenberger]

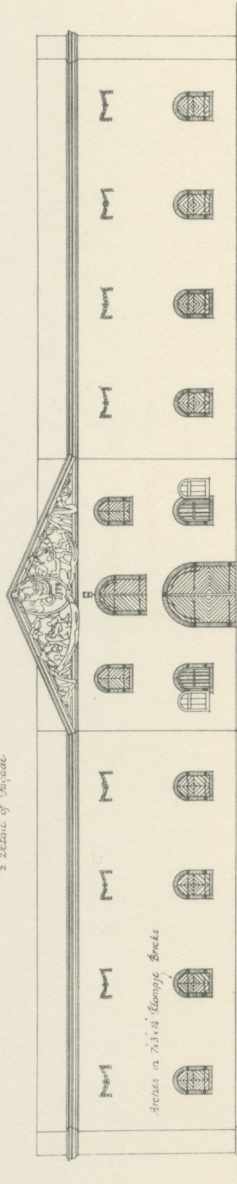
GROOT CONSTANTIA

THE ENTRANCE DOOR



GROOT CONSTANTIA. THE ENTRANCE DOOR

Adapted, including by
Antoni, Architects, Inc.
a Detail of the site

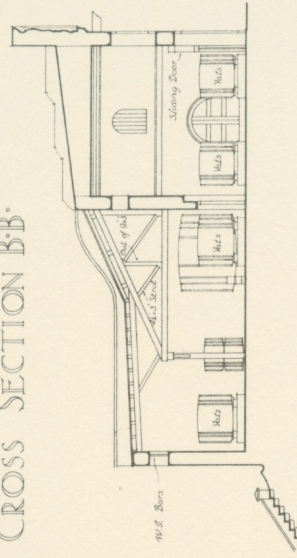


FRONT ELEVATION

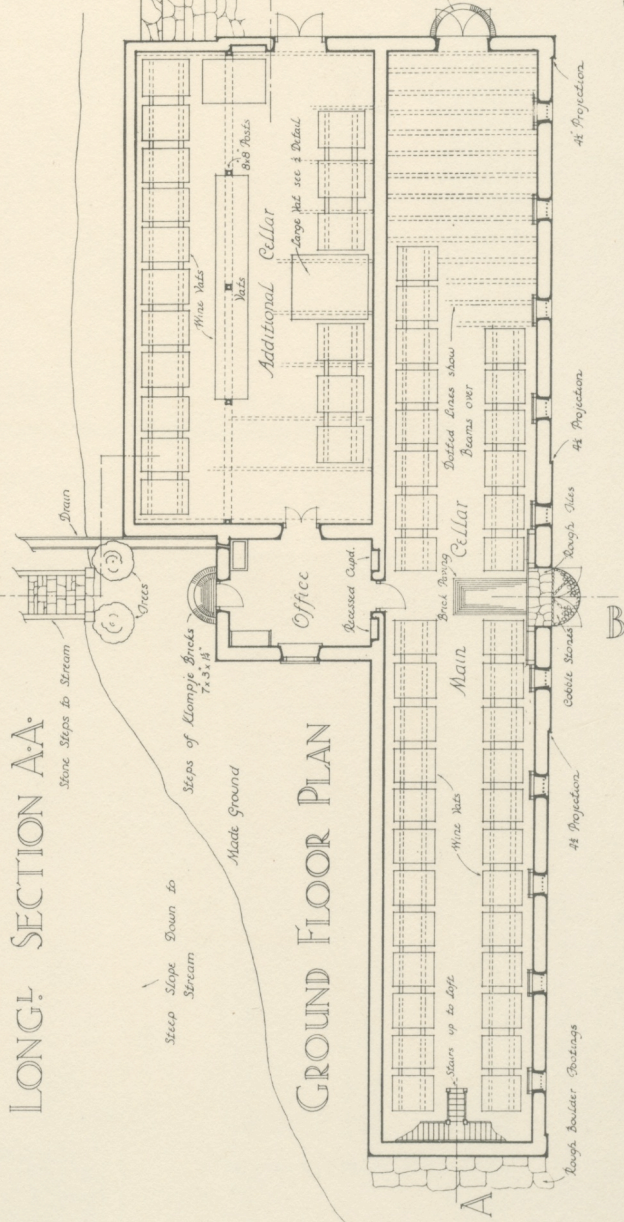
GROOT CONSTANTIA OLD WINE CELLAR

Scale of feet
0 10 20 30 40 50

CROSS SECTION B-B



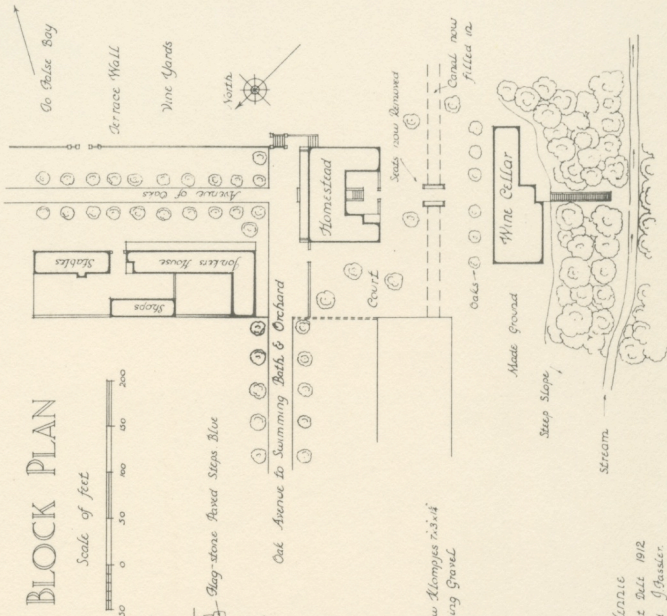
LONG SECTION A-A



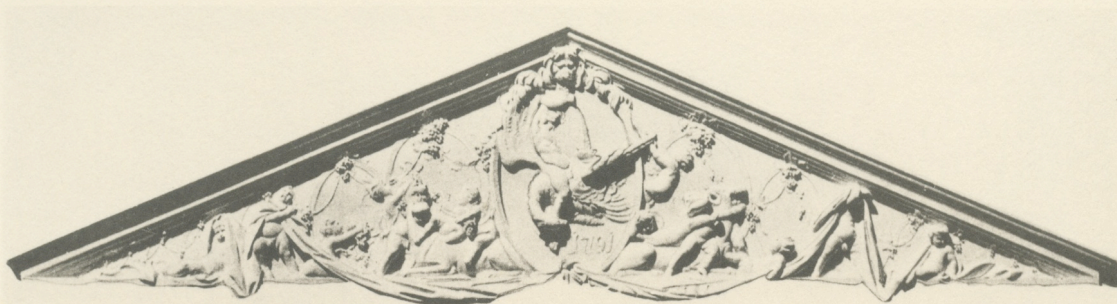
GROUND FLOOR PLAN

BLOCK PLAN

Scale of feet
0 10 20 30 40 50

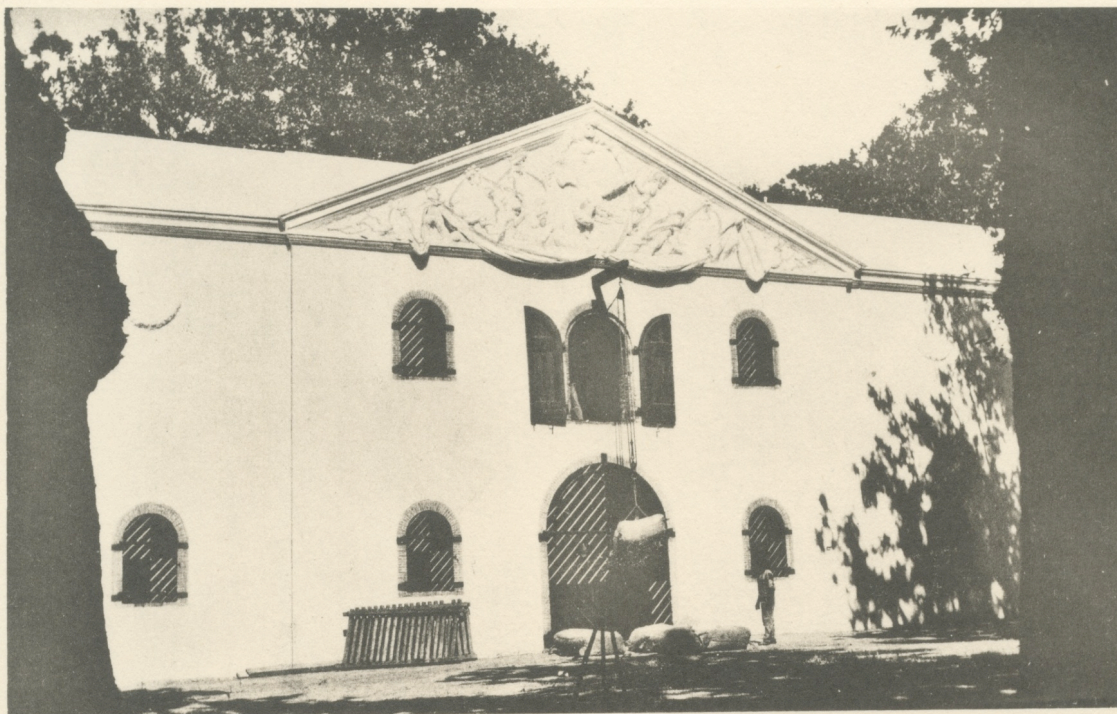


J. M. Glanville
Architect
New York City 1912
Owner: J. M. Glanville



[Photo: N. Hanson]

THE PEDIMENT



[Photo: G. E. Pearse]

THE ENTRANCE FRONT

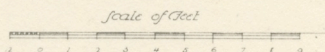


AS SEEN FROM THE HOUSE

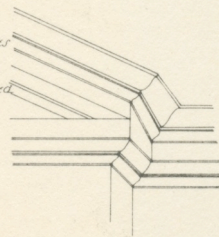
GROOT CONSTANTIA. WINE CELLAR

GROOT CONSTANTIA

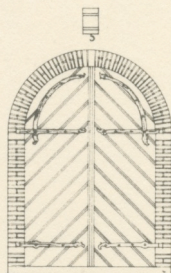
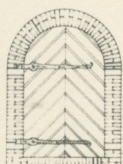
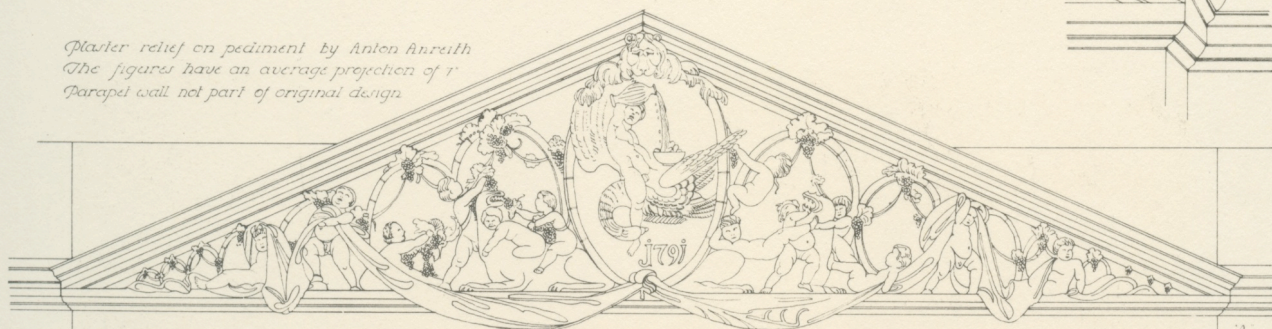
THE WINE CELLAR



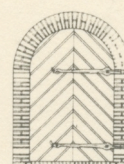
Detail at A
Note how corona increases to meet pediment and cymatium decreases (The bed mould is unchanged)



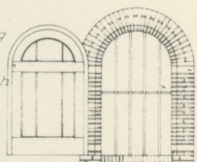
Plaster relief on pediment by Anton Anreith
The figures have an average projection of 1"
Parapet wall not part of original design



Wood lintel, originally brick on edge

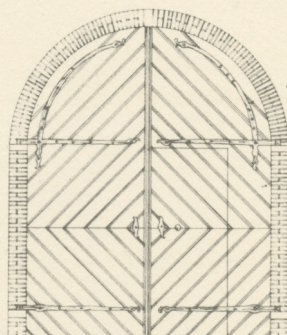


Note Unusual meeting of rails and styles
This also occurs in the door frames which are constructed on the same lines



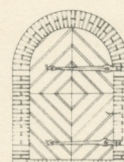
State 1/4 x 6 Bars

2 1/4" Check for shutters



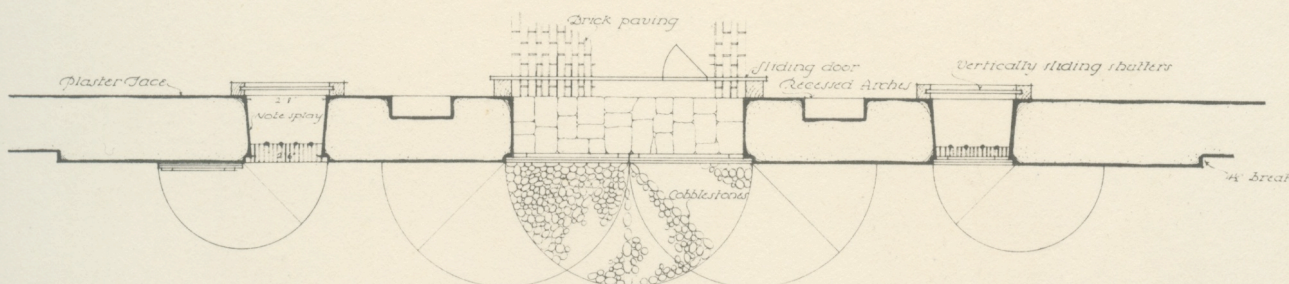
Dull black 2 1/4 Hinges

6" Boarding



4" Boarding

ELEVATION



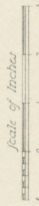
PLAN

From Measured Drawings by
J. Glenrose
J. Russell del.

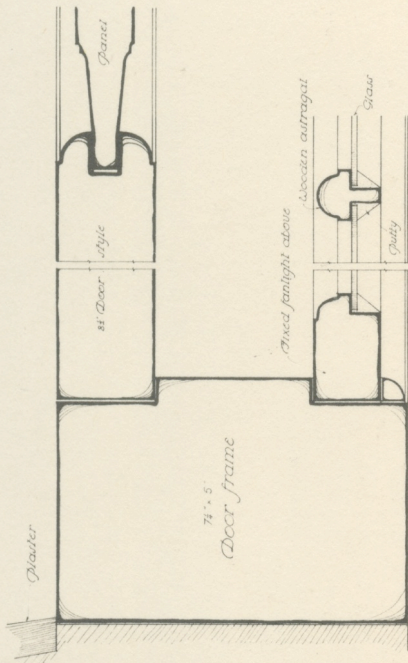
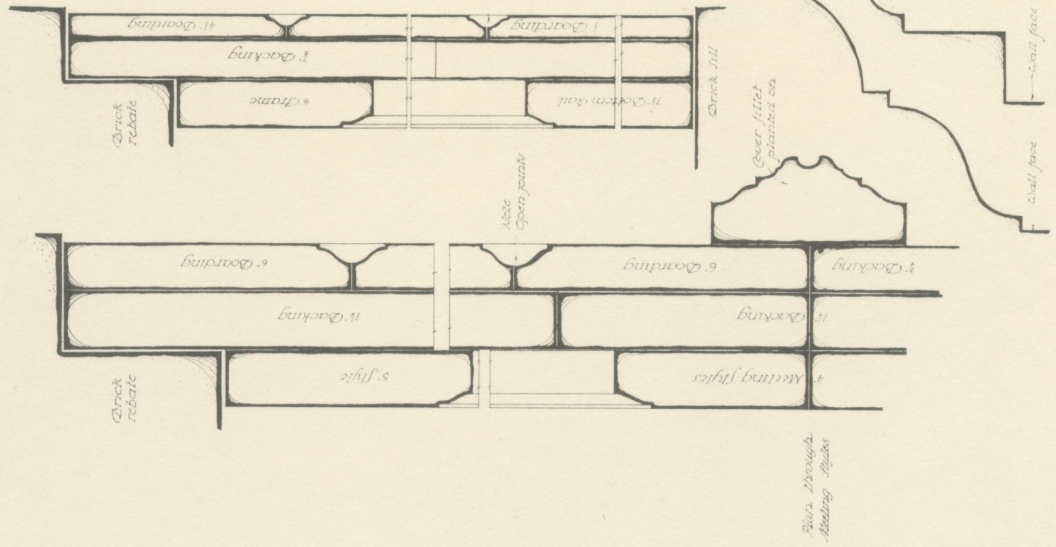
GROOT CONSTANTIA. WINE CELLAR
DETAILS OF PEDIMENT AND ENTRANCE

GROOT CONSTANTIA

THE WINE CELLAR

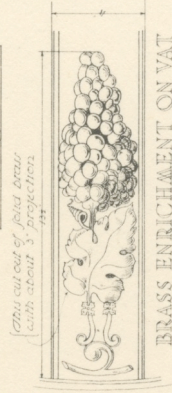
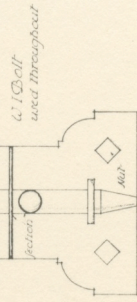
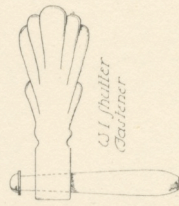


DETAILS OF
MAIN DOOR
SHUTTERS

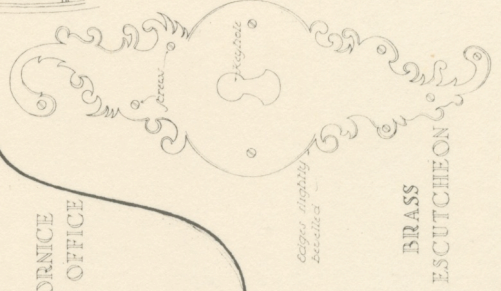


OFFICE DOOR

CORNICE TO
MAIN BUILDING

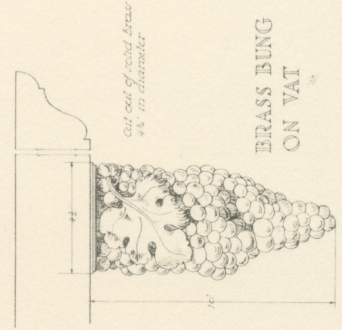


BRASS ENRICHMENT ON VAT



BRASS

ESCUTCHEON

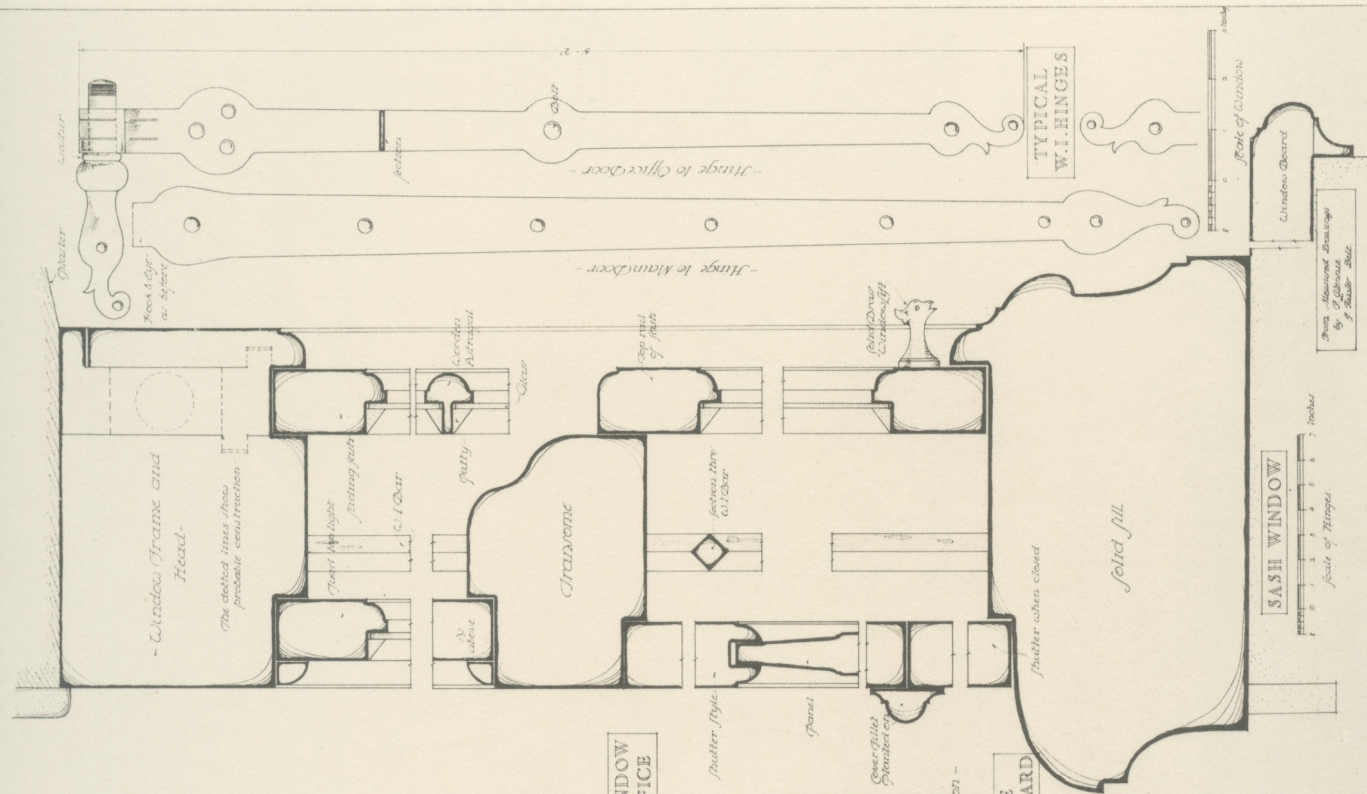
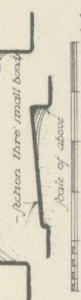
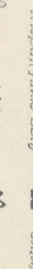
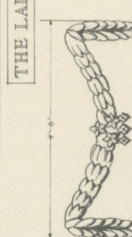
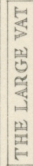
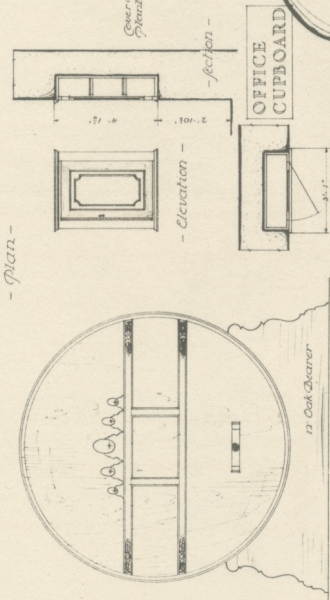
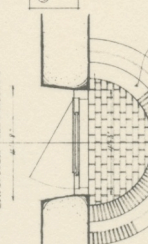
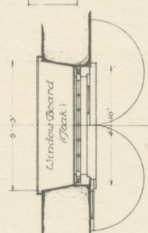
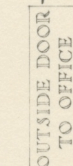
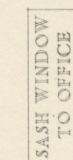
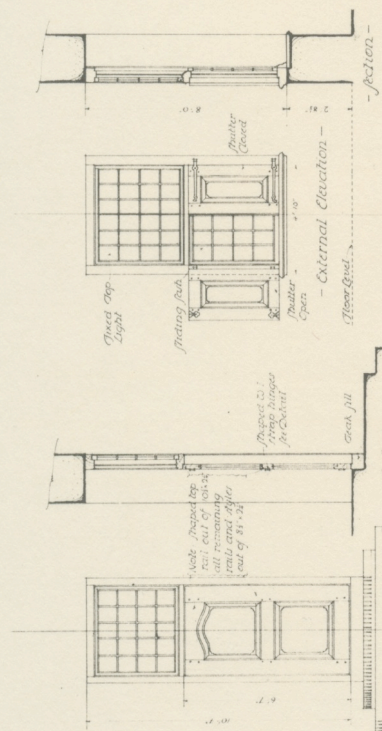
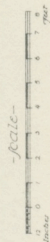


BRASS BUNG
ON VAT

From *Illustrated Encyclopædia*
By G. H. Gilbert
J. Taylor del.

GROOT CONSTANTIA

THE WINE CELLAR



GROOT CONSTANTIA. DETAILS OF WINE CELLAR

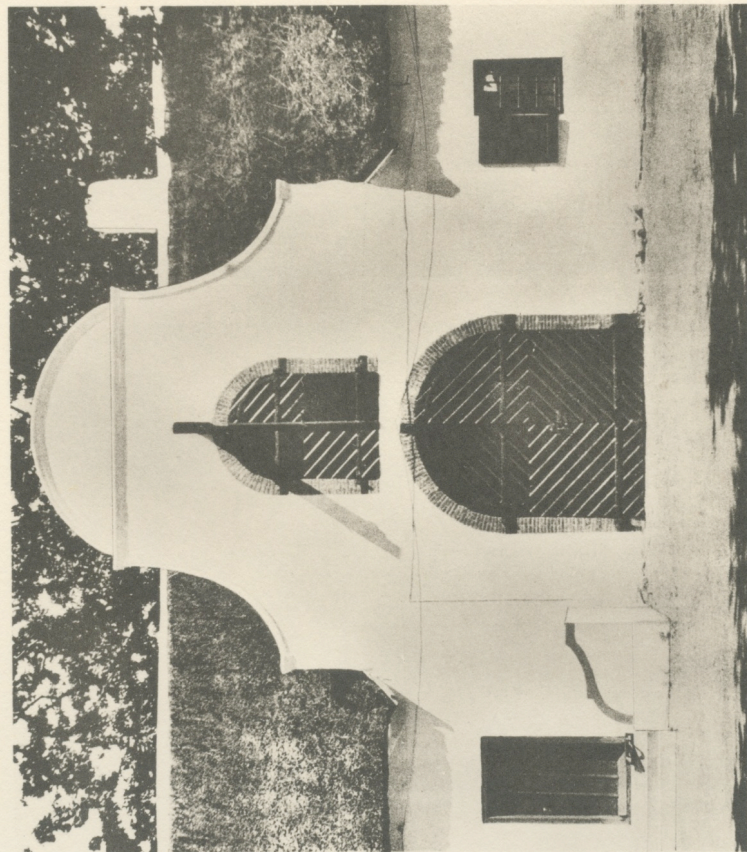


Photo: W. G. McIntosh

THE JONKER'S HOUSE, GABLE

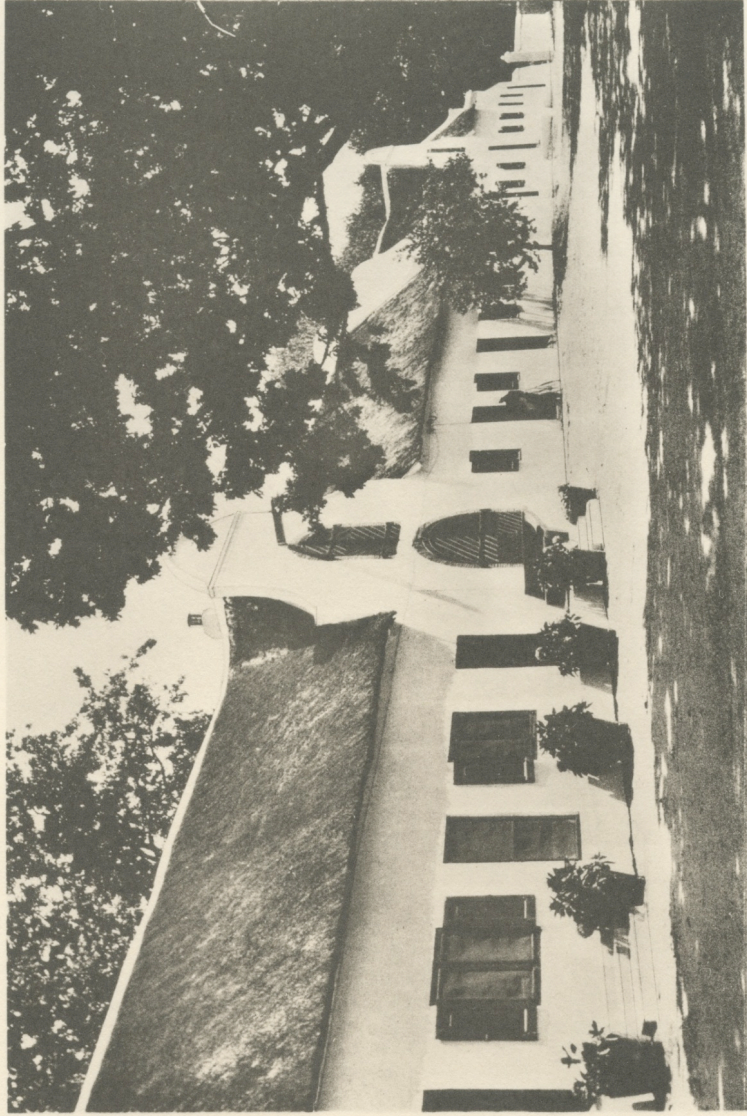
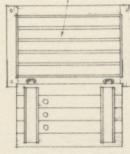
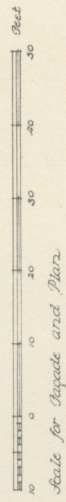


Photo: G. E. Pearse

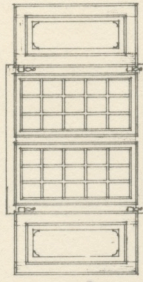
THE JONKER'S HOUSE, GENERAL VIEW

GROOT CONSTANTIA

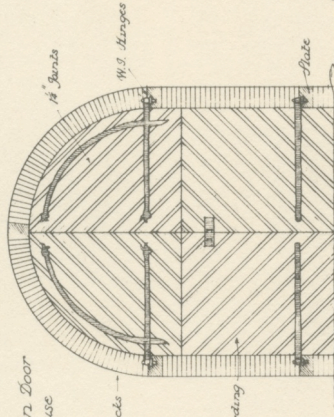
GROOT CONSTANTIA
THE JONKERS HOUSE



$\frac{1}{2}$ W.I. Bars

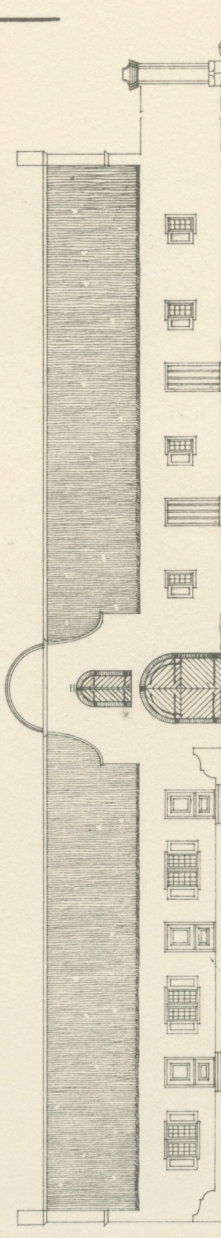


8 1/2 x 1 1/4 Bricks

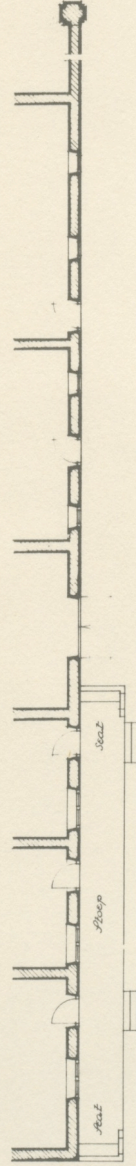


W. J. Minges

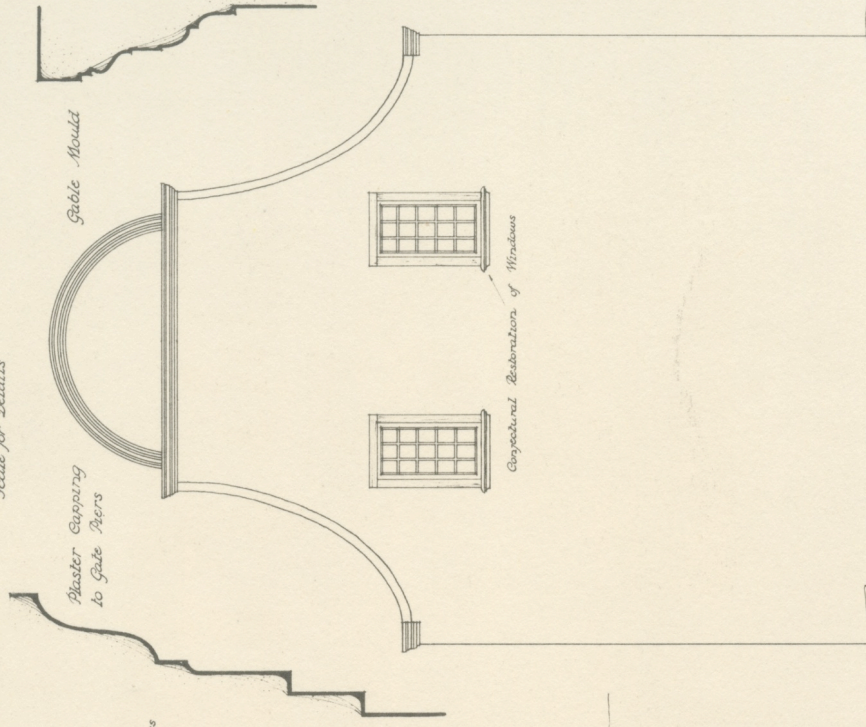
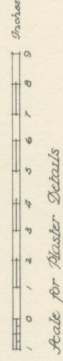
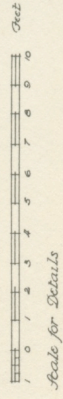
Windows to Jonker's House



Conjectural Restoration of Doors



Plan 2



ELEVATION OF SOUTH GABLE

W & Mc Intosh Mens
J. Fassler Delt

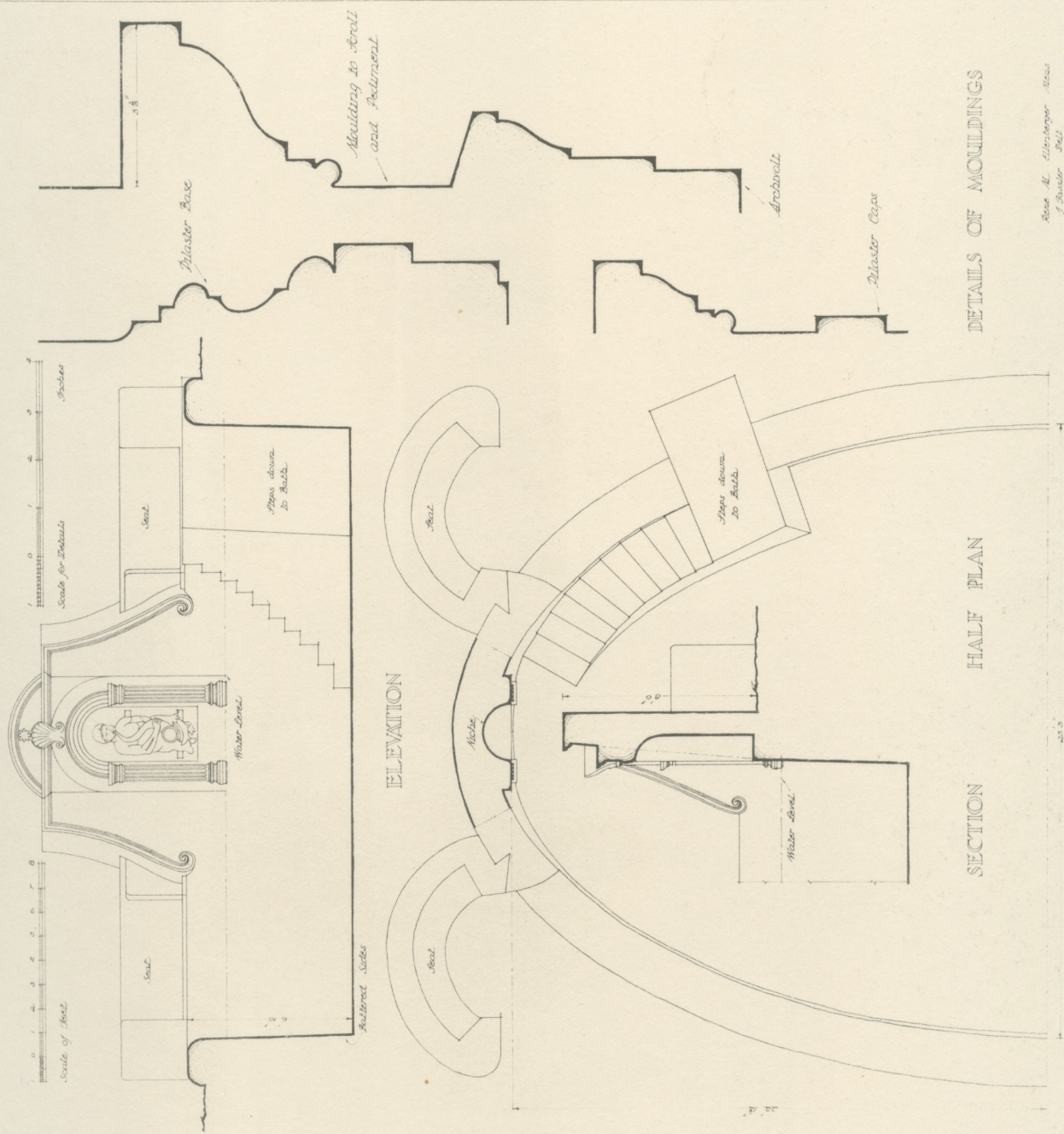
GROOT CONSTANTIA. THE JONKER'S HOUSE, ELEVATION



GROOT CONSTANTIA. THE SWIMMING BATH

[Photo: G. E. Pearce]

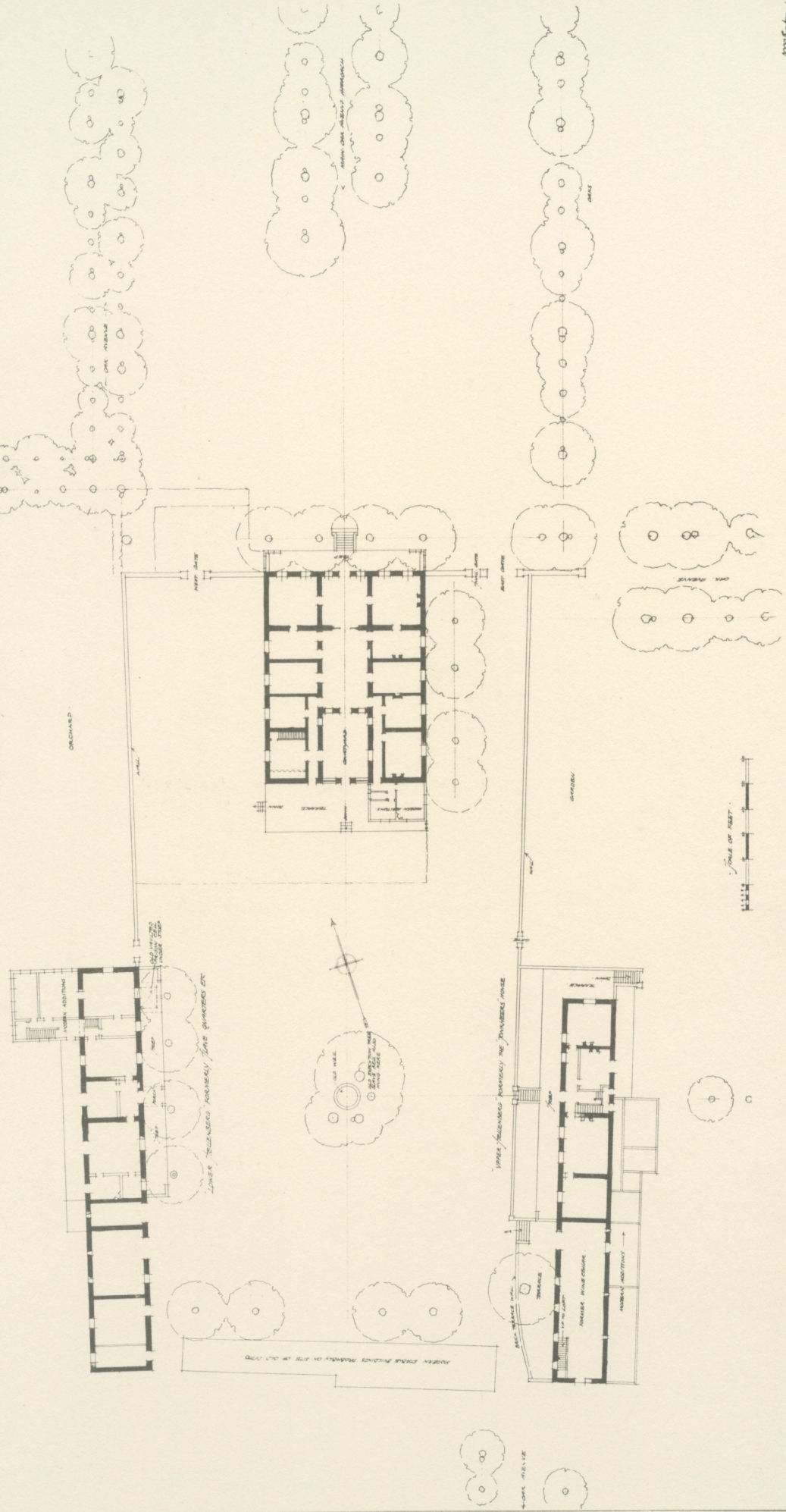
GROOT CONSTANTIA DETAIL OF SWIMMING BATH



"STELLENBERG" CAPE

LAY OUT OF HOMESTEAD AND
FARM BUILDINGS SHOWING OAK
"AVENUES"

1/2" = 10' - 0"



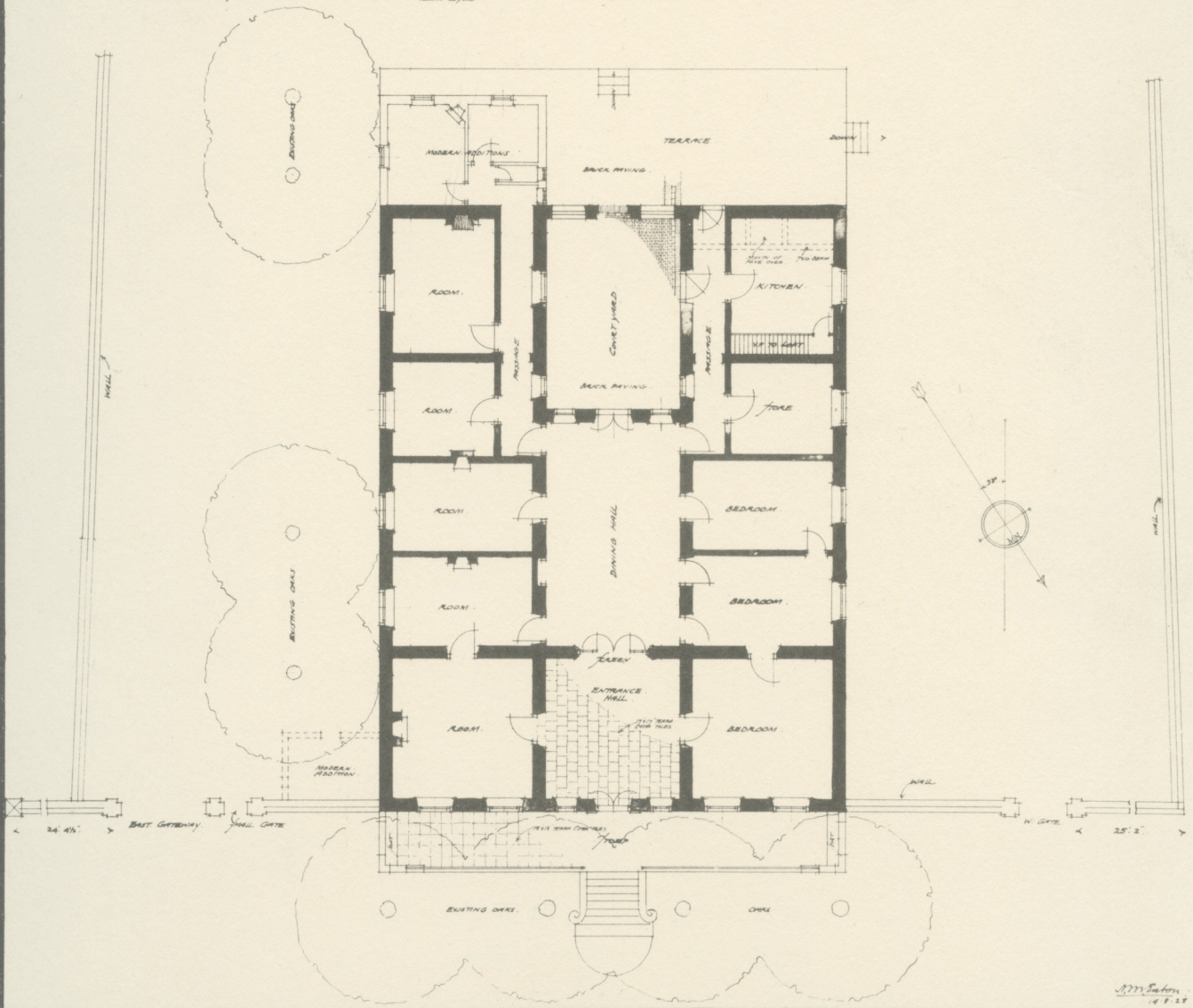
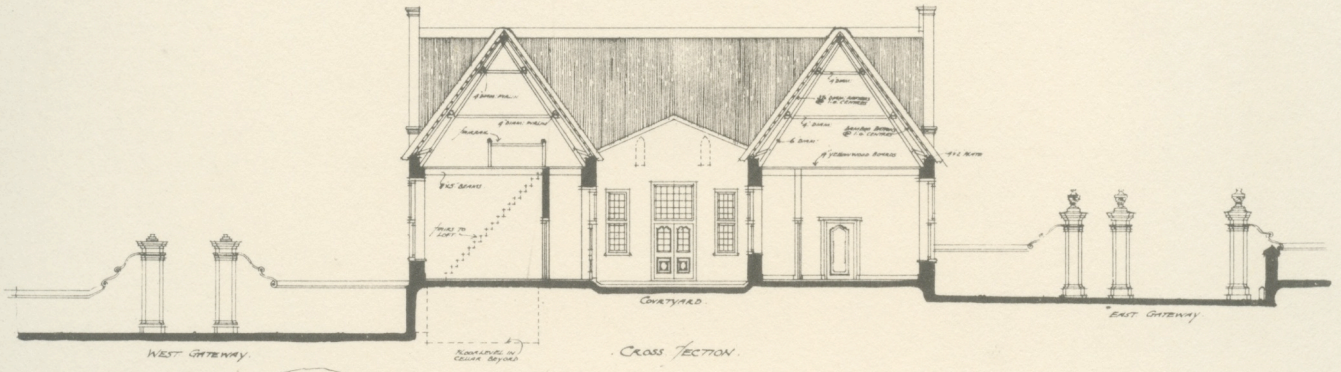
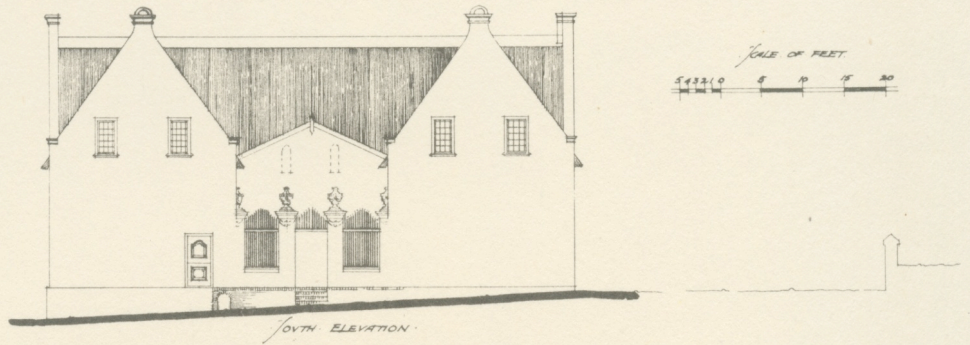
STELLENBERG. THE LAY-OUT

1/2" = 10' - 0"

"STELLENBERG"
CAPE.

GROUND PLAN, CROSS SECTION,
AND SOUTH ELEVATION.

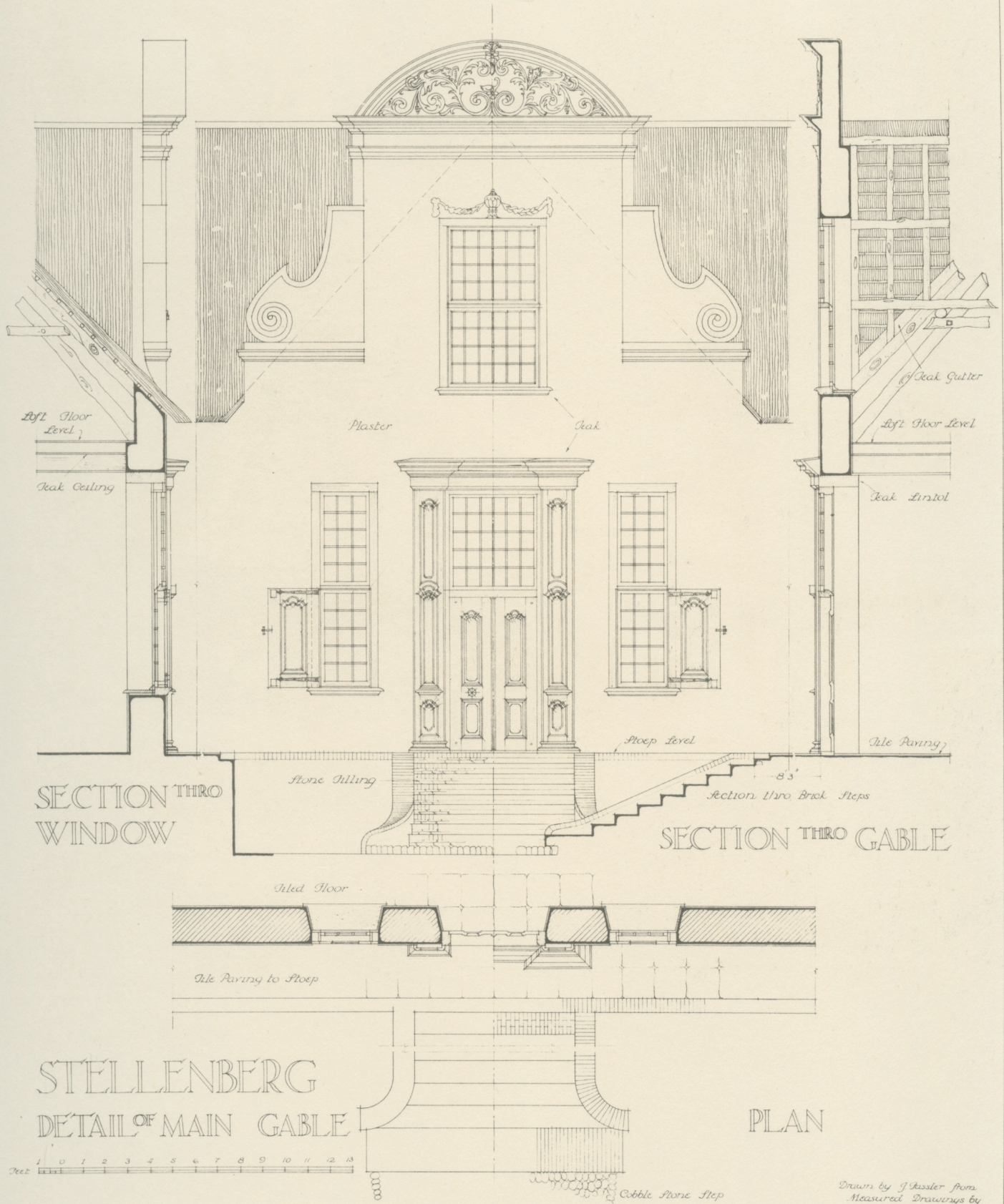
SCALE OF FEET
5 10 15 20



STELLENBERG. PLAN



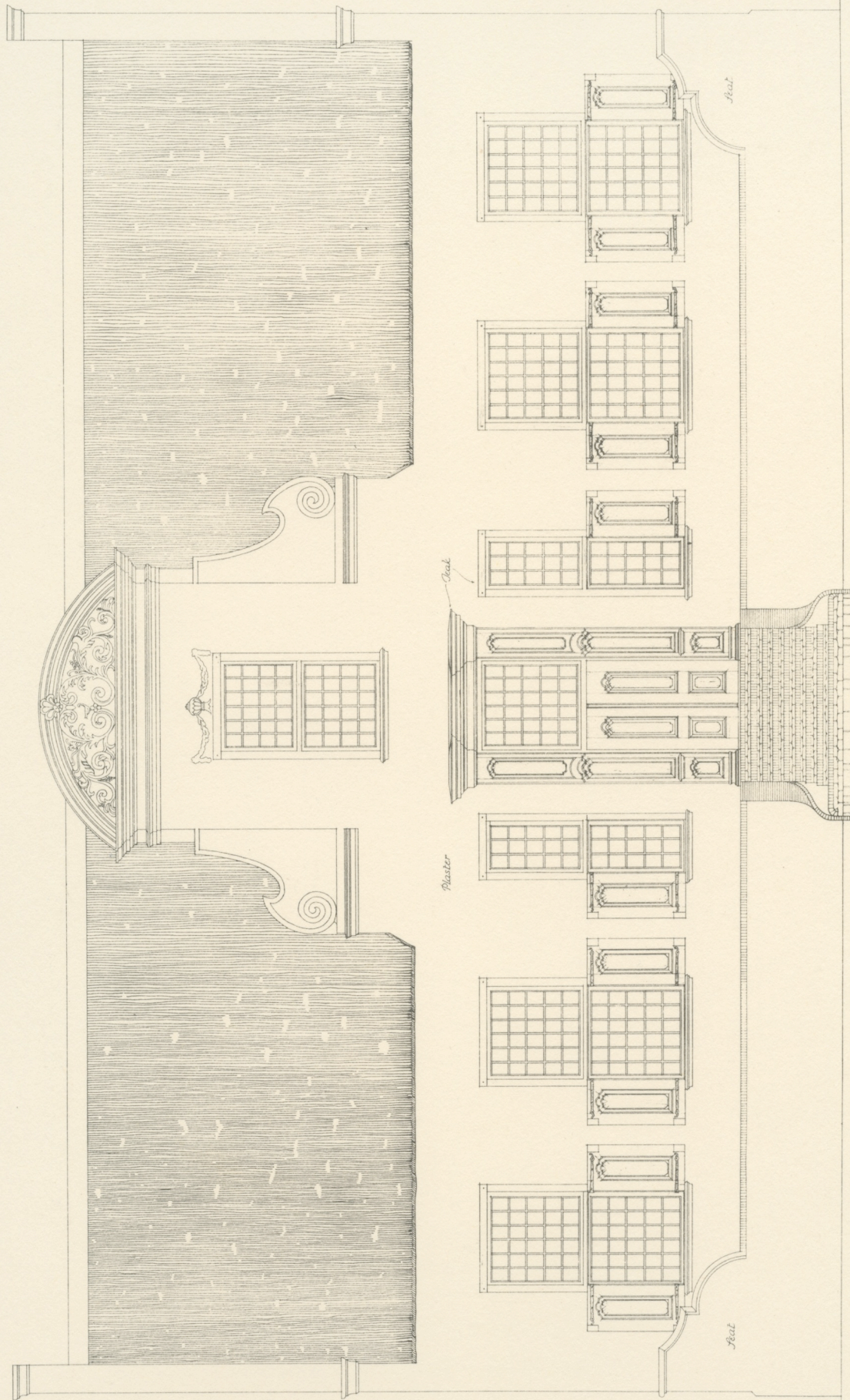
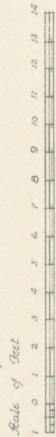
STELLENBERG. ENTRANCE FRONT



Drawn by J. Hassler from
Measured Drawings by
V. S. Lees, Poole

STELLENBERG. ELEVATION DETAILS

STELLENBERG

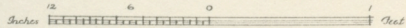


FRONT ELEVATION

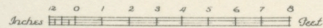
Drawn by J. H. H. from
Measured Drawings by
A. H. Eaton

STELLENBERG, CAPE PLASTER DETAILS

Scale for Detail of Pediment



Scale for Urn and Mouldings



Half Elevation
of Modelled
Pediment



Capping Round
Walls of Seats
on North Elev

Detail of Urns on Piers
of Screen in Court-
Yard

Vertical Section Through
Main North Gable

Mouldings to East and
West Gate Piers on
North Elevation

Mouldings to Piers
of Screen in
Courtyard

Mouldings to Kneeers
of Plain Gables

Cornice

Cornice

Cornice

Architrave

Architrave

Urn Base

Shillet on Edge of
Scrolls

Top Edge of Dwarf
Walls Linking Piers

Circular

Pier Tops to East
Gateway where
Urns Occur

Base

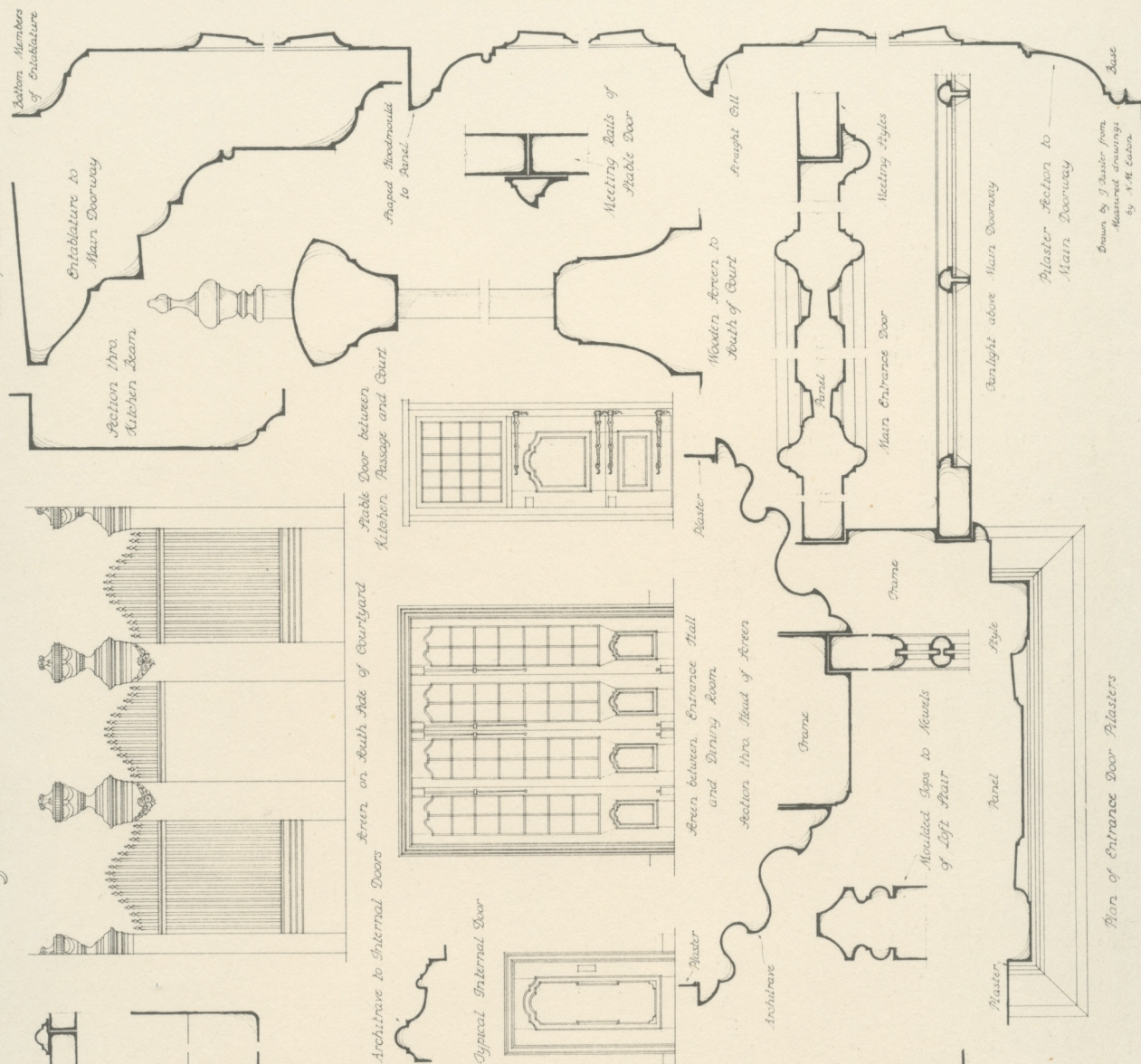
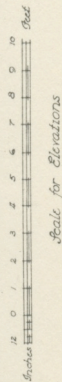
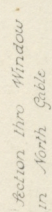
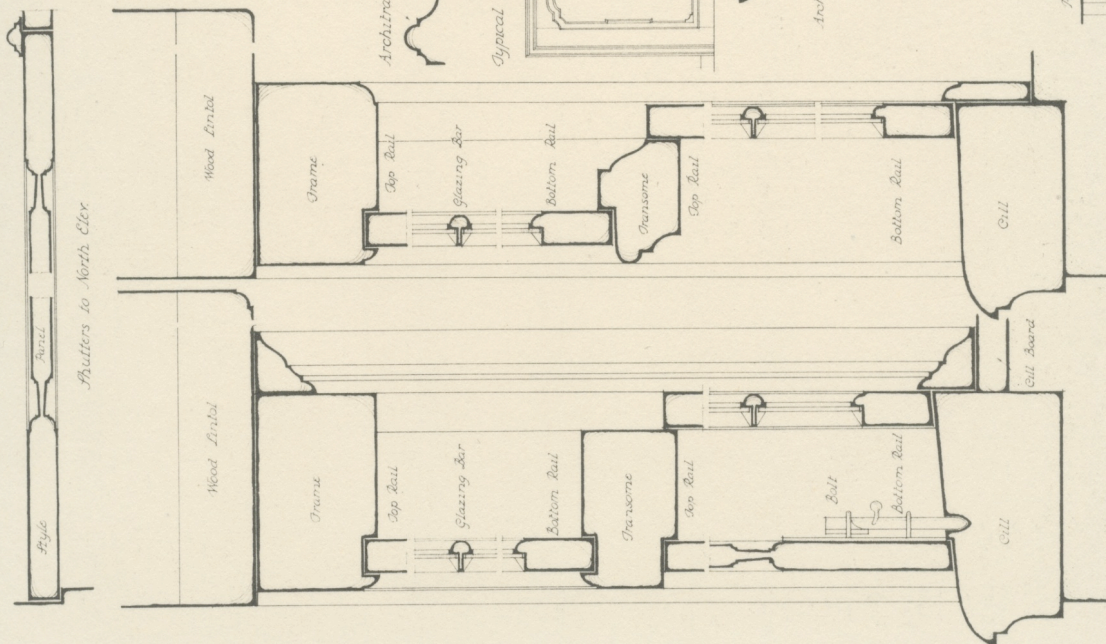
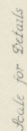
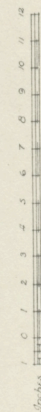
Square

String Mould
below Gable
Scrolls

Drawn by J. H. S. S. S.
from Measured Drawings
by A. M. S. S.



STELLENBERG. BACK OF THE HOUSE

STELLENBERG
JOINERY DETAILS

Drawn by J. Cassier from
Measured drawings
by N. M. Eaton

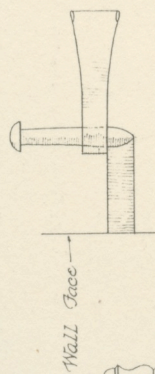
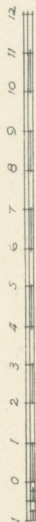


STELLENBERG. SCREEN IN HALL

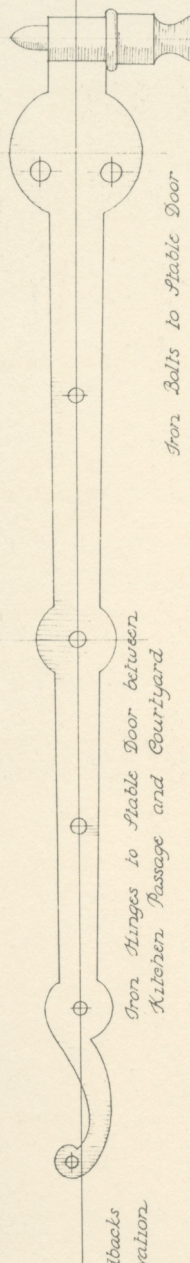
[Photo: Arthur Elliott]

STELLENBERG DOOR AND SHUTTER FURNITURE

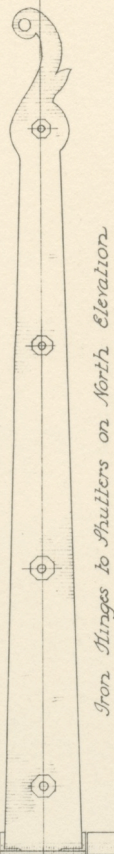
Scale of Inches



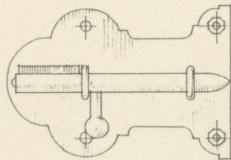
Shutter Holdbacks
to North Elevation



Iron Hinges to Stable Door between
Kitchen Passage and Courtyard

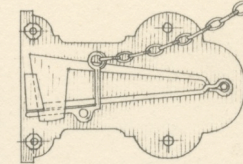


Iron Hinges to Shutters on North Elevation



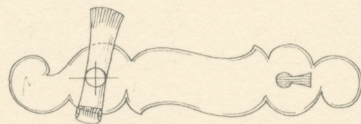
Side View

Iron Shutter Bolts and Plates
to North Elevation

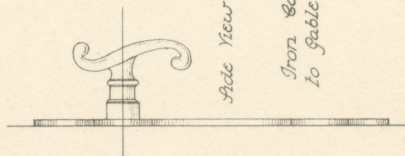


Side View

Iron Shutter Latches to North
Elevation showing Chain operating
from bottom of Shutter

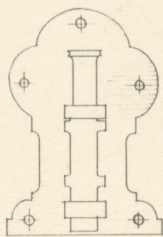


Brass Escutcheon Plate and
Door Handle to Internal Doors

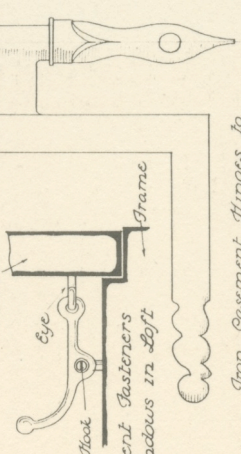


Side View

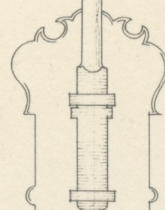
Iron Easement Fasteners
to Gable Windows in Loft



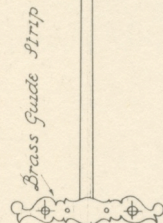
Shutter



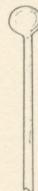
Iron Easement Flanges to
Gable Window Lighting
Loft (East Gable)



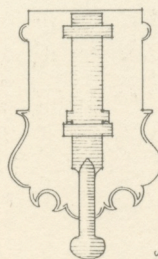
Iron Monkey Tail Bolts with Brass
Plates to Screen between Entrance
and Dining Halls



Brass Guide Strip



Iron Bolt and Brass
Plate on Bottom Rails of Screen

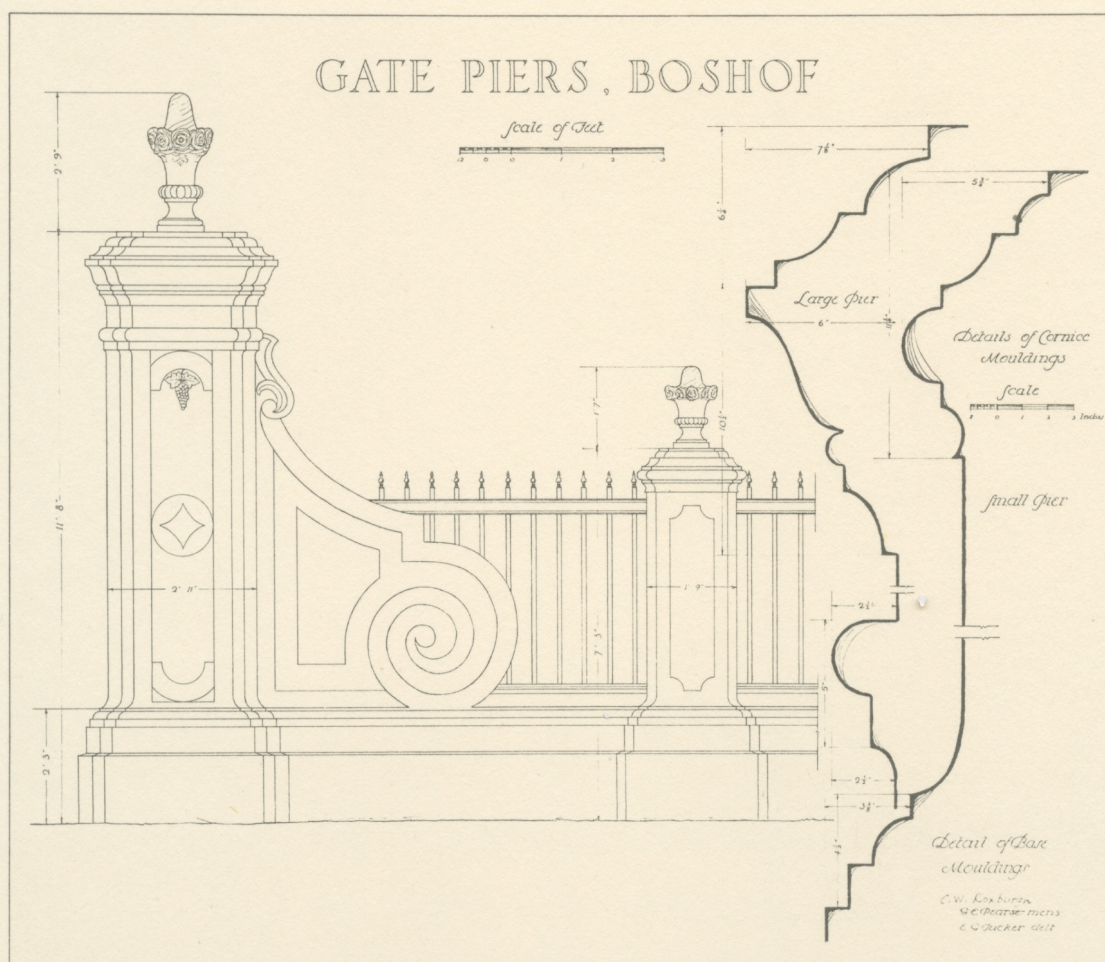


Drawn by J. Bassler from
Measured Drawings by
N. M. Eaton

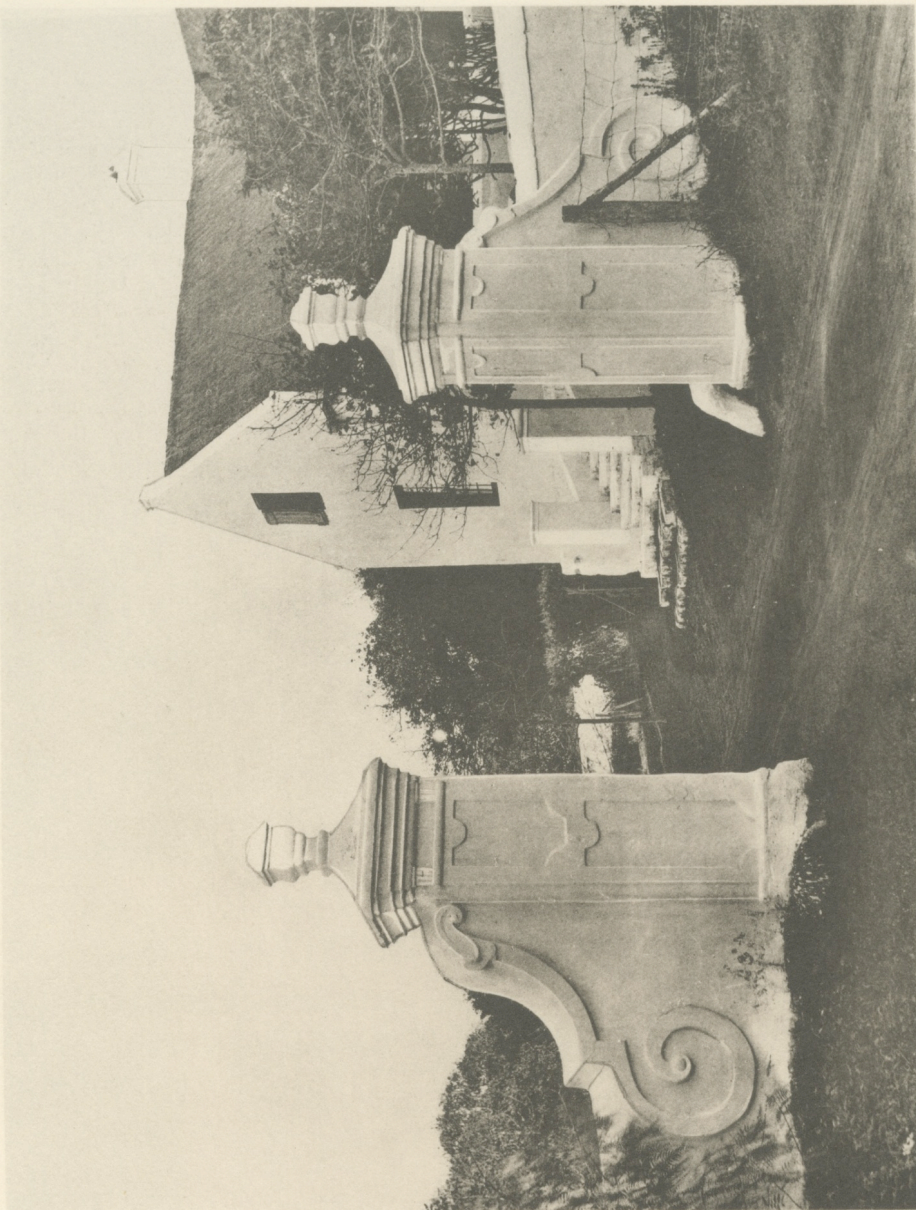
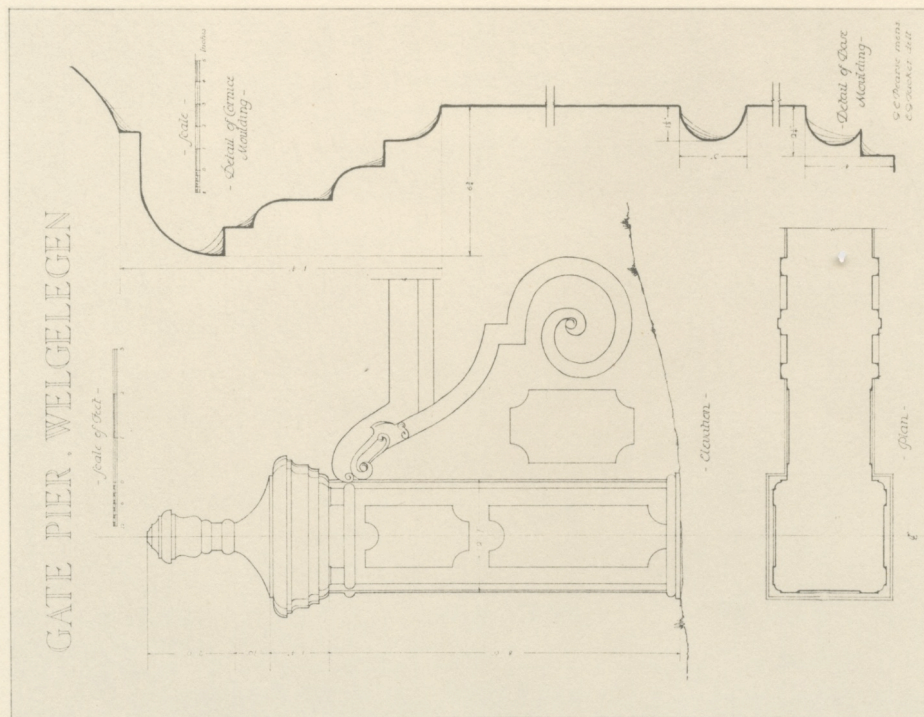


THE GATEWAY, "BOSHOF"

[Photo: Arthur Elliott]

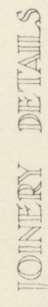
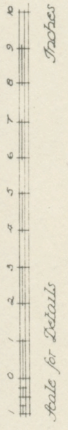


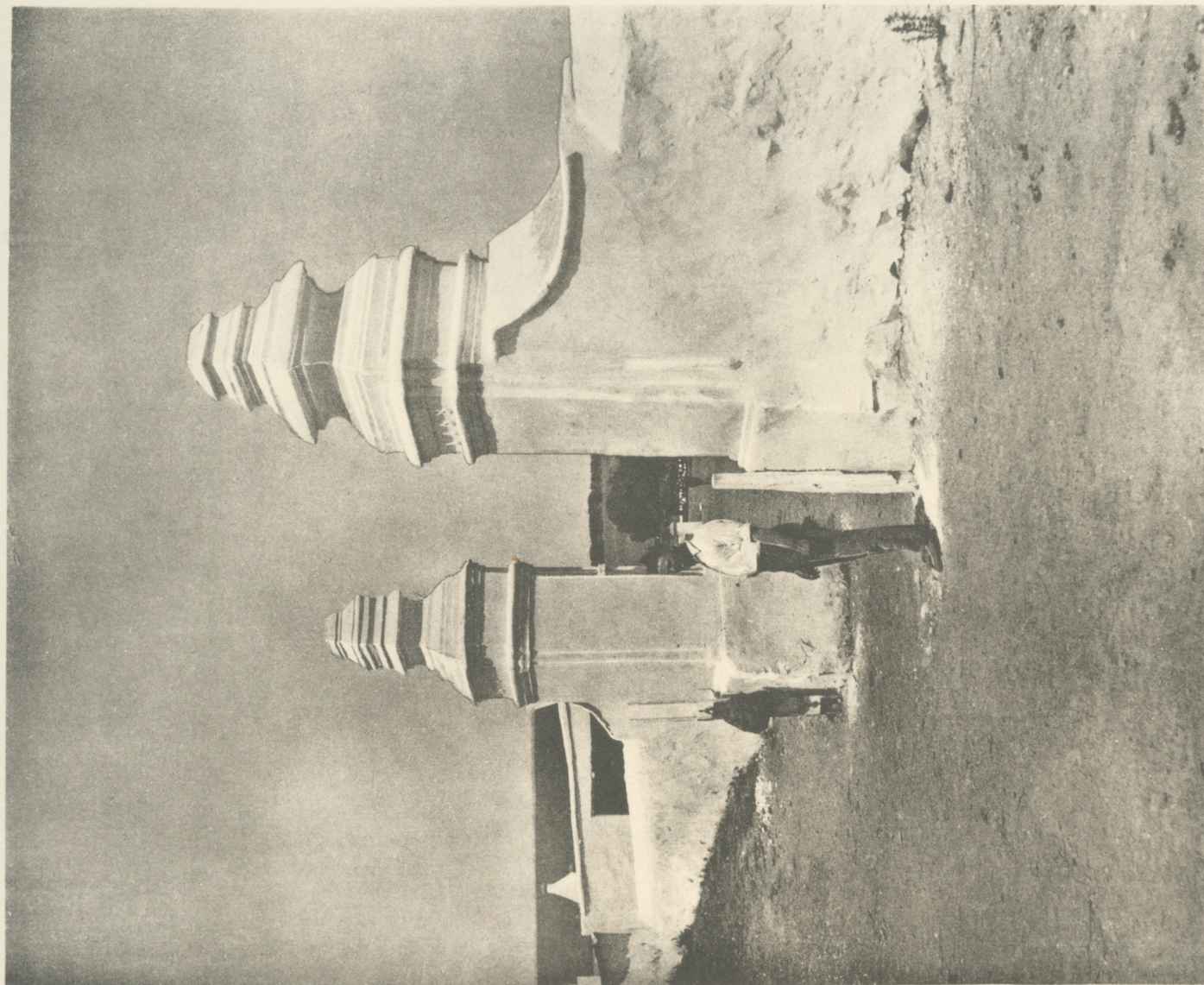
DETAILS OF THE PIERS, "BOSHOF"



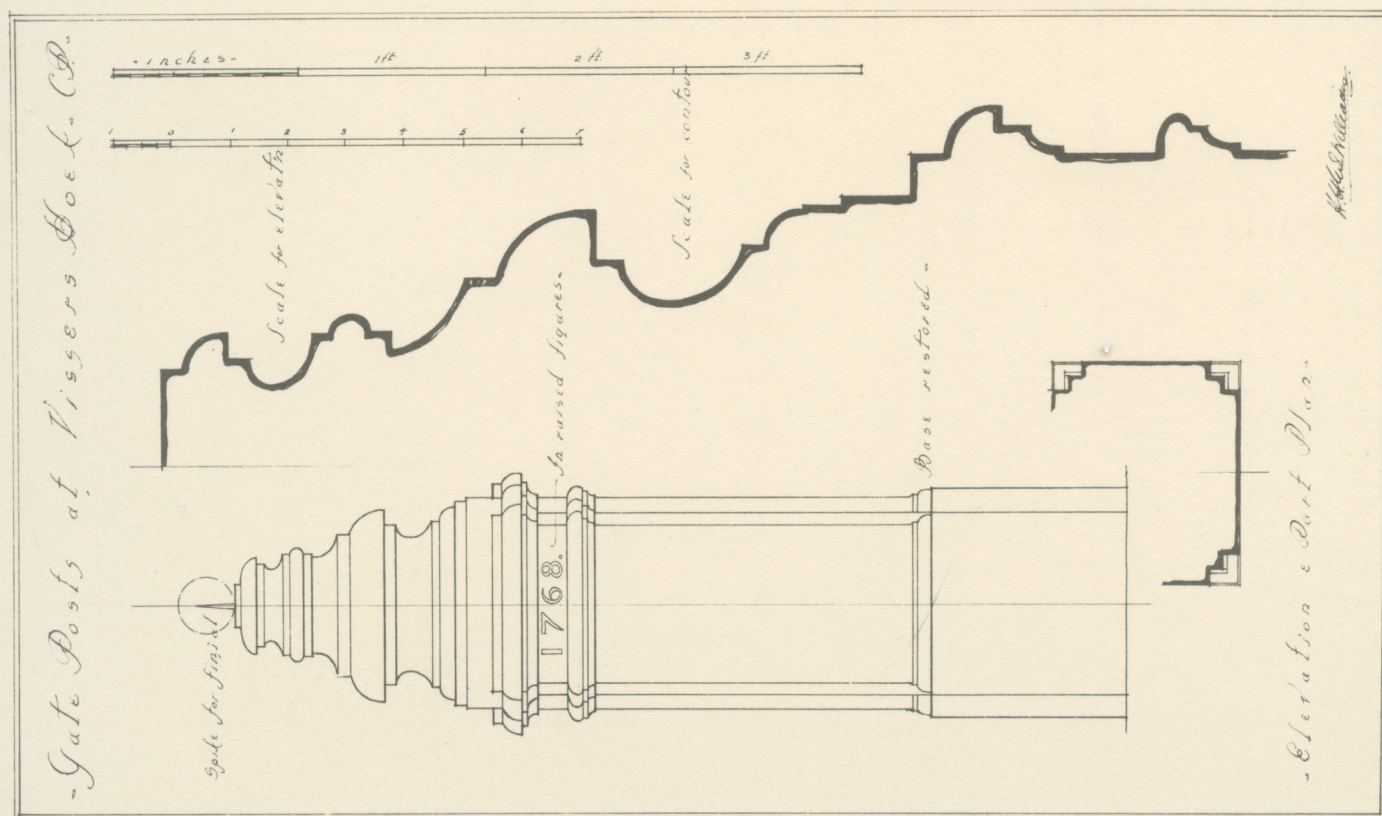
[Photo: Arthur Elliott]

WELGELEGEN GATES



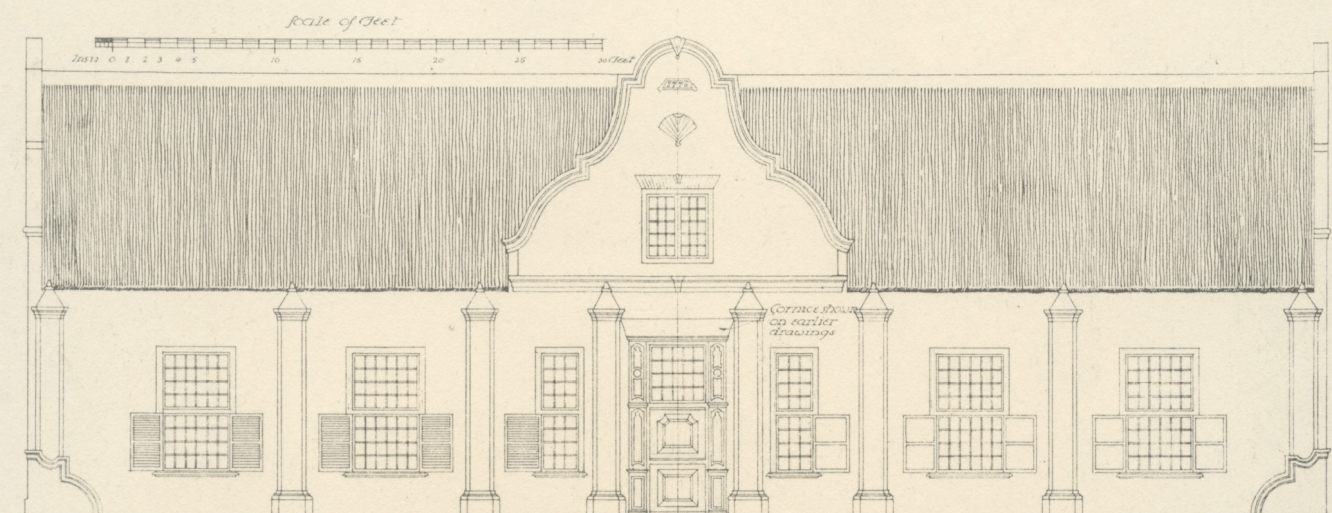


VISSER'S HOK GATES

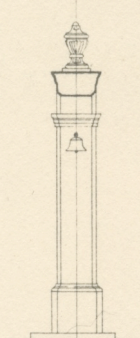


MEERLUST

on the Eerste Rivier

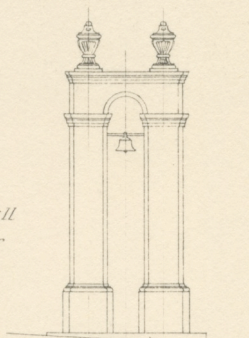


Entrance Elevation

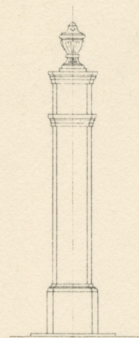


The Bell
Tower

section

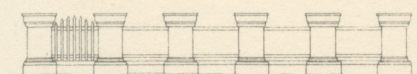


Elevation

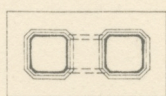


side Elevation

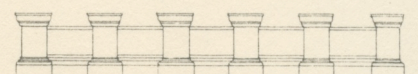
A drawing by Mrs A J Trotter shows panelled shutters to the windows, with shaped heads. The leaved shutters were evidently constructed after 1890. The drawing also shows a scrolled termination to the backs of the seats indicated on the side elevation. The front door appears to have been crowned originally with a Cornice. The existing roof is corrugated iron.



enclosure to
Front Garden



Plan



Side Elevation



MEERLUST

[Photo: Arthur Elliott]

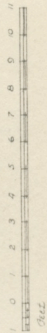


MEERLUST PIGEON HOUSE

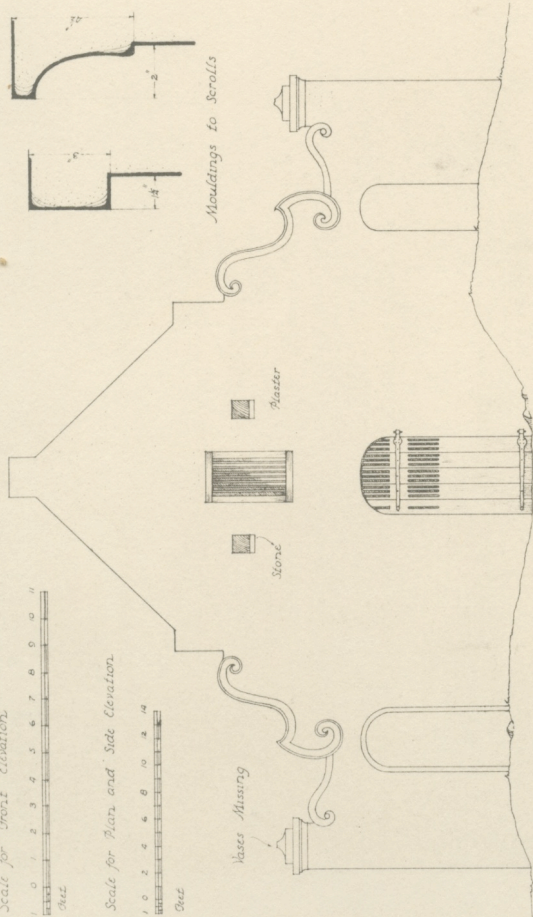
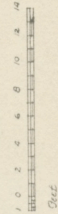
[Photo: Arthur Elliott]

PIGEON HOUSE, MEERLUST

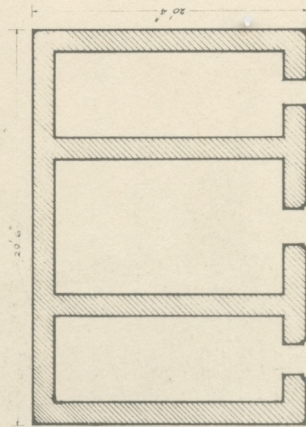
Scale for Front Elevation.



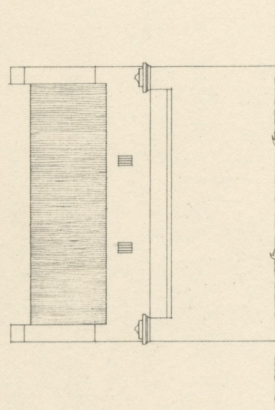
Scale for Plan and Side Elevation.



Front Elevation



Plan



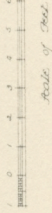
Side Elevation

J. B. Harrison, Archt.
of Haarlem, Holl.

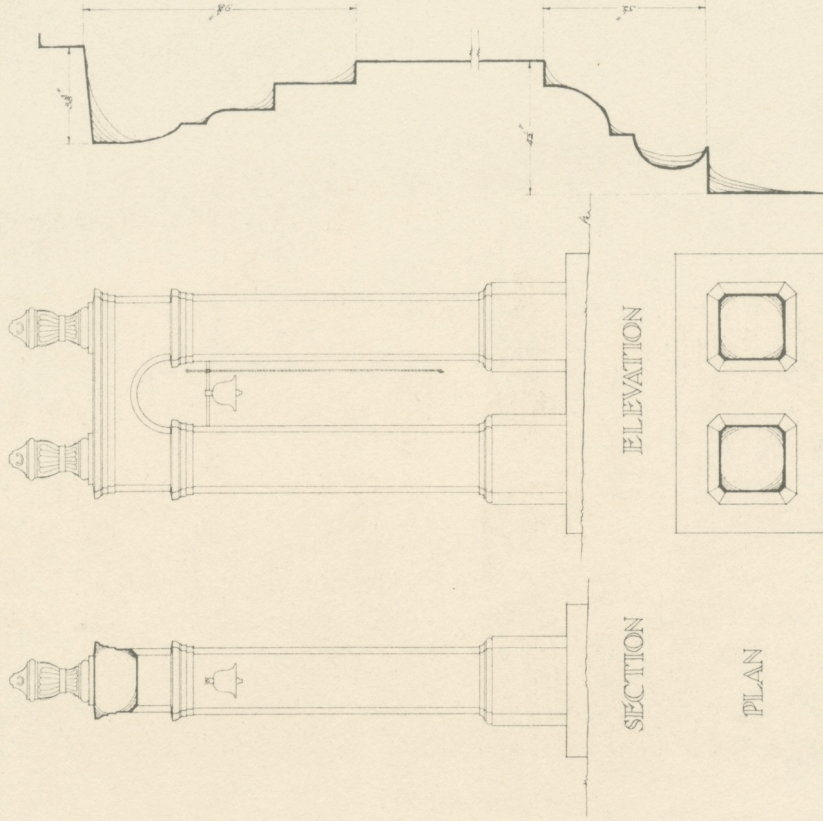
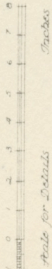
PIGEON HOUSE

MEERLUST

BELL TOWER, MEERLUST



Scale for Details



SECTION

ELEVATION

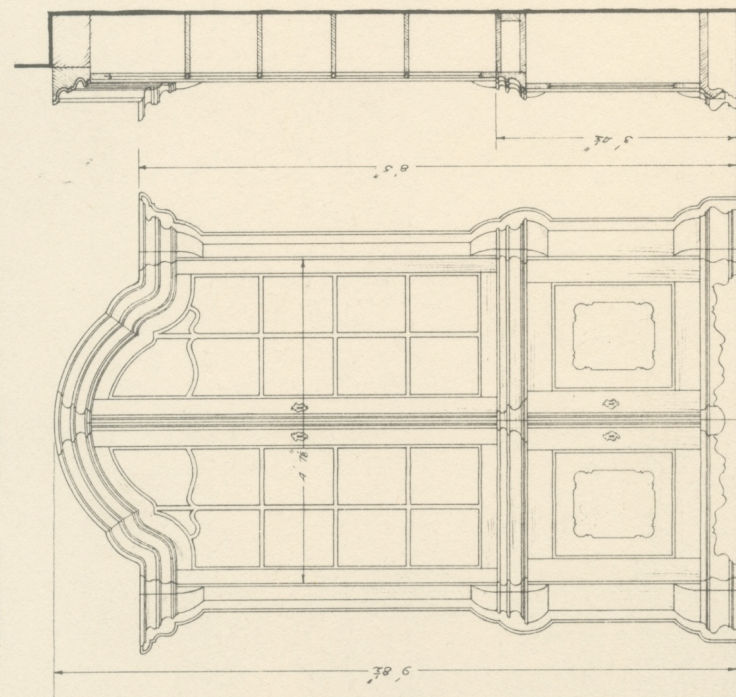
PLAN

J. B. Harrison, Archt.
of Haarlem, Holl.

BELL TOWER

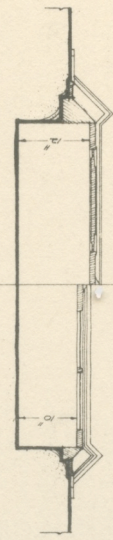
MEERLUST

WALL CUPBOARD AND FIREPLACE

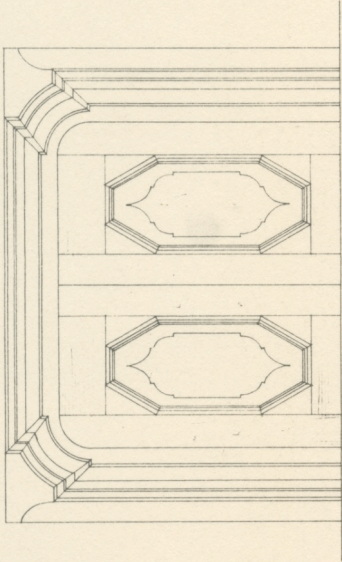
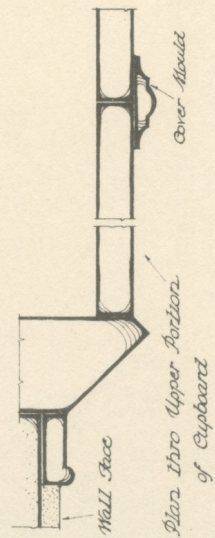


ELEVATION

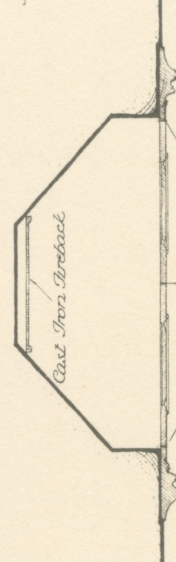
SECTION



PLAN

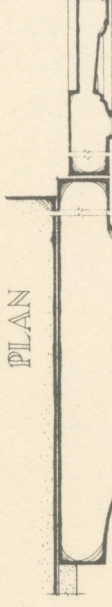


ELEVATION OF FIREPLACE

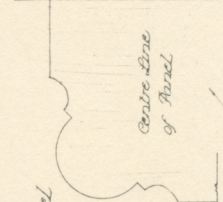


Section thro Cupboard

PLAN



Architrave and Panel Detail to Fireplace



Centre Line of Panel

Angles of Panels to Lower Doors of Cupboard

Detail of Left Hand Scutcheon to Doors of Cupboard. Right hand Reversed

G. E. P.
Des.



MEERLUST. WALL CUPBOARD

[Photo: R. M. Ellenberger]

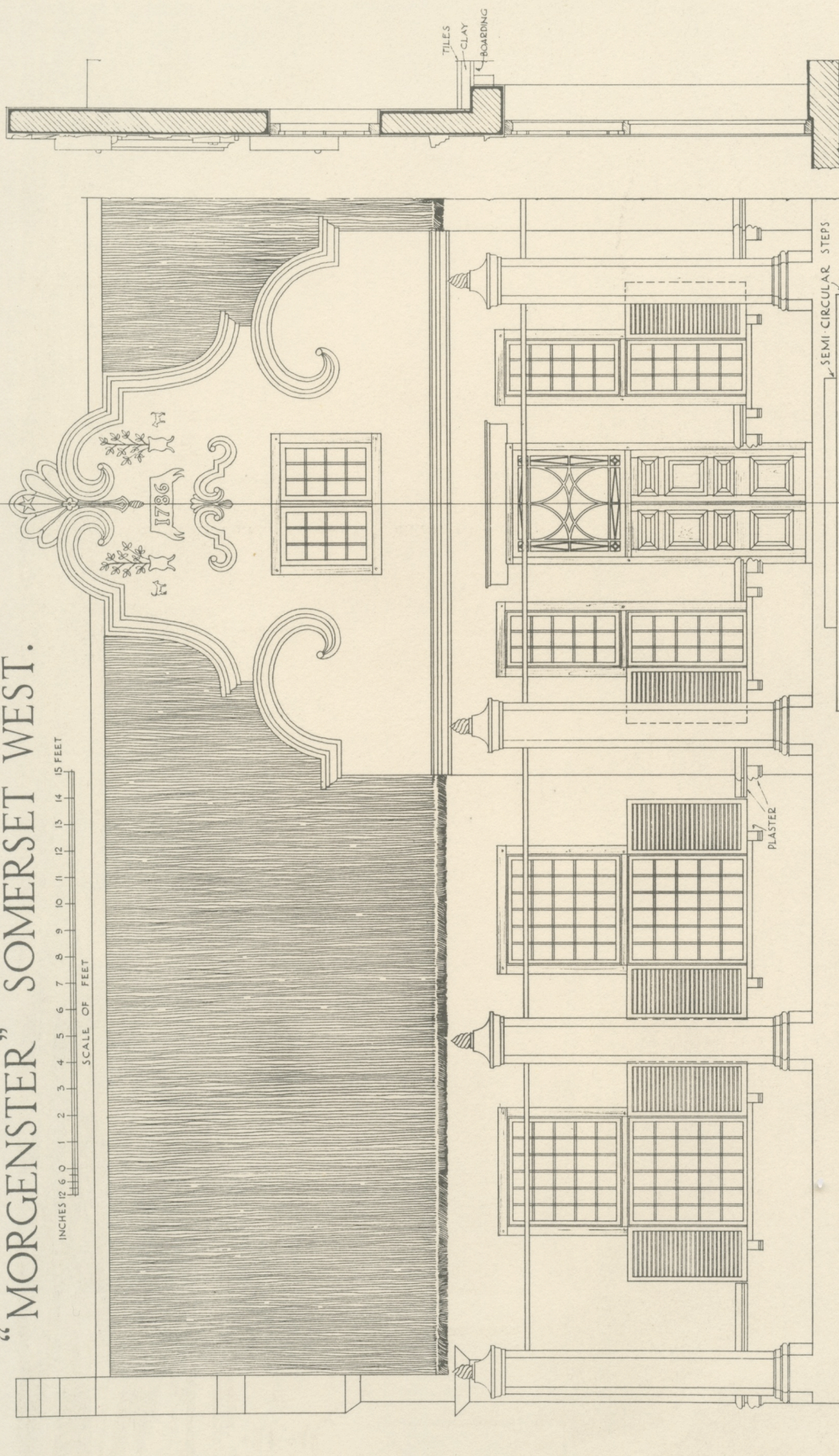


[Photo : Arthur Elliott

“MORGENSTER,” SOMERSET WEST.

"MORGENSTER" SOMERSET WEST.

INCHES 12 6 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 FEET
SCALE OF FEET



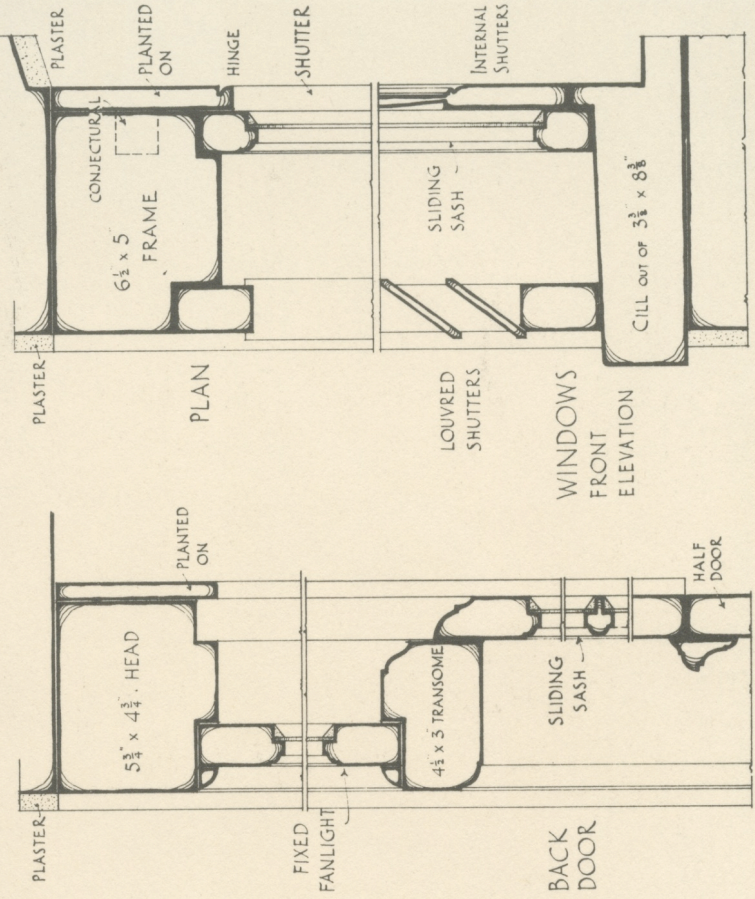
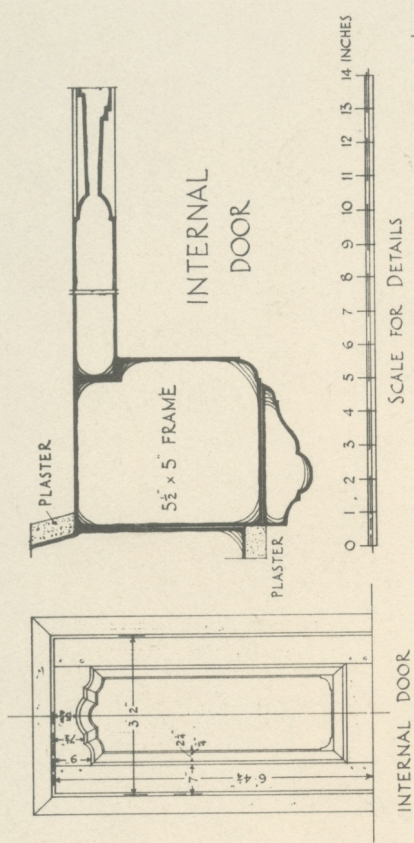
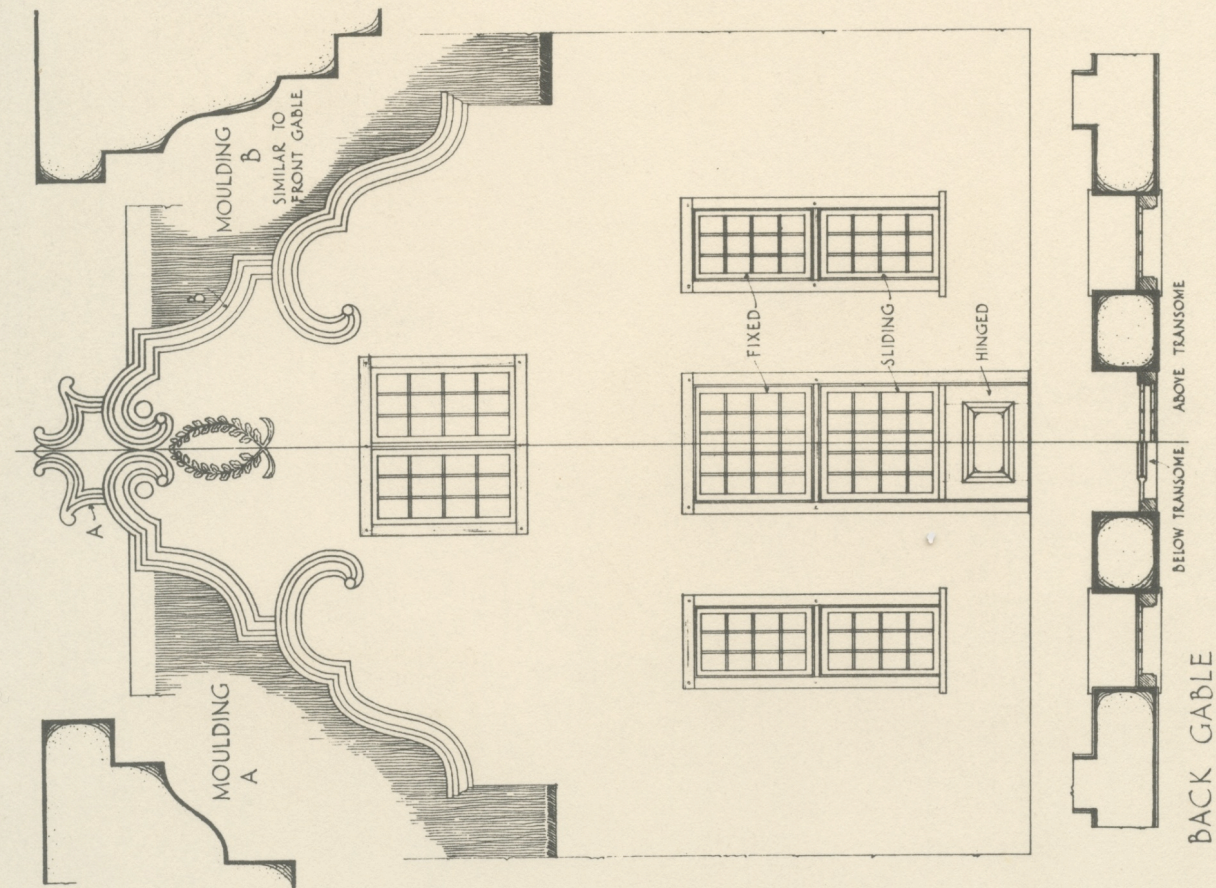
ENTRANCE DOOR FANLIGHT AND
SHUTTERS OF LATER DATE

ENTRANCE FRONT

"MORGENSTER," SOMERSET WEST. FRONT ELEVATION

MORGENSTER SOMERSET WEST

INCHES 12 6 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 FEET
SCALE OF FEET



G.E.P.
1882



"MORGENSTER," SOMERSET WEST. BACK GABLE

[Photo: Arthur Elliott]



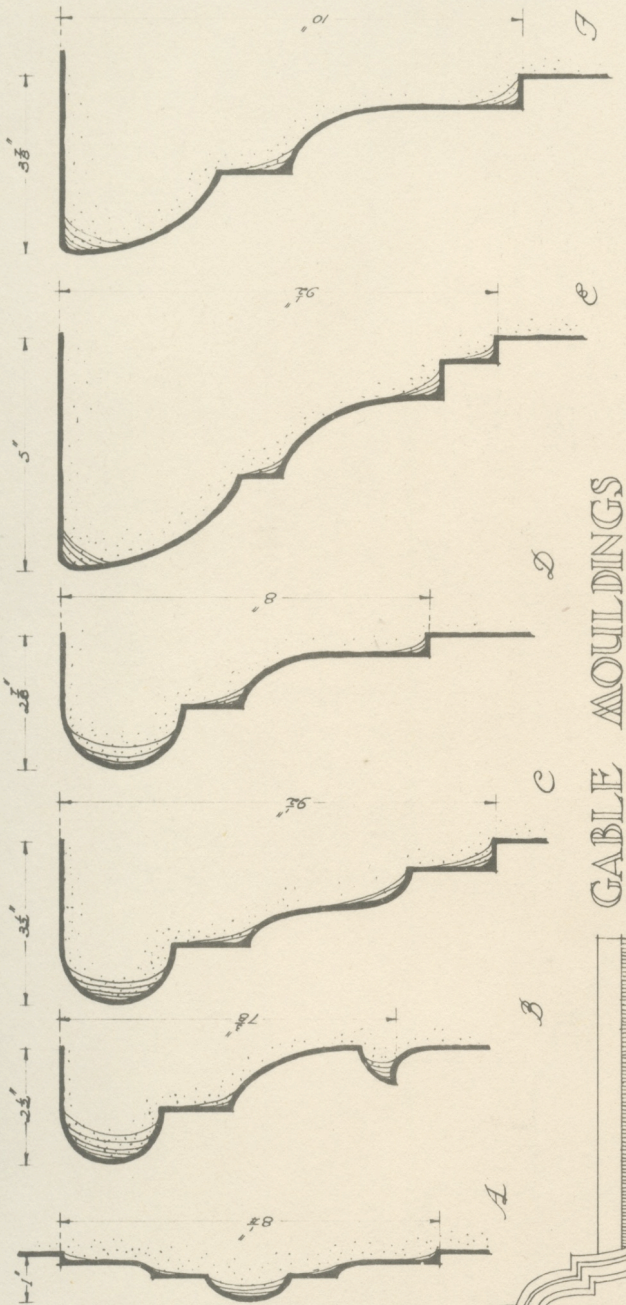
"VERGELEGEN," SOMERSET WEST. RESTORED

[Photo: Arthur Elliott]

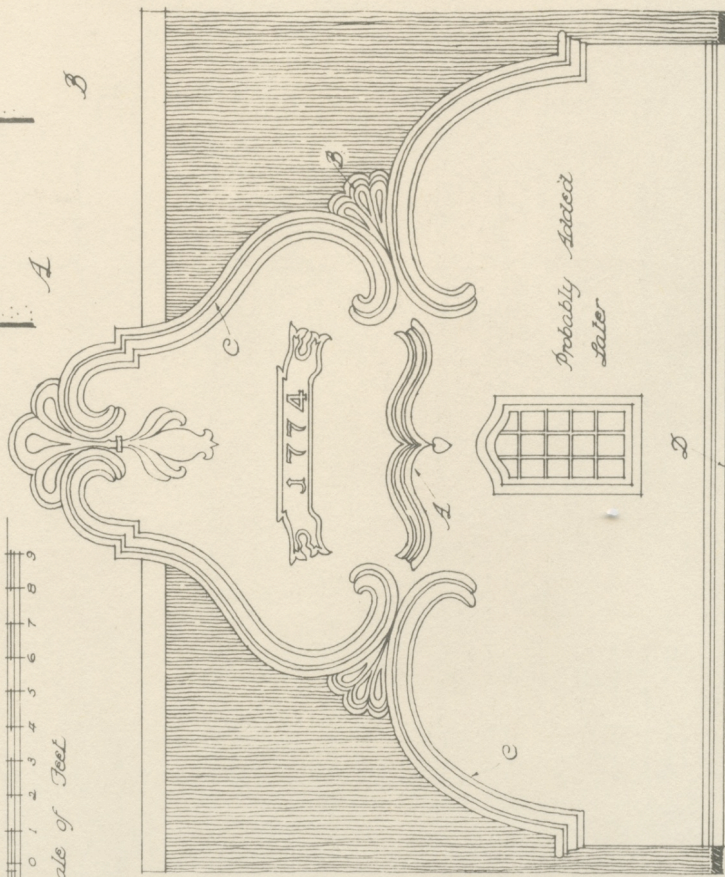
GABLES AT STELLENBOSCH AND PAARL

1 0 1 2 3 4 5 6 7 8 9 10
Scale for Details
Inches

1 0 1 2 3 4 5 6 7 8 9
Scale of Feet



GABLE MOULDINGS

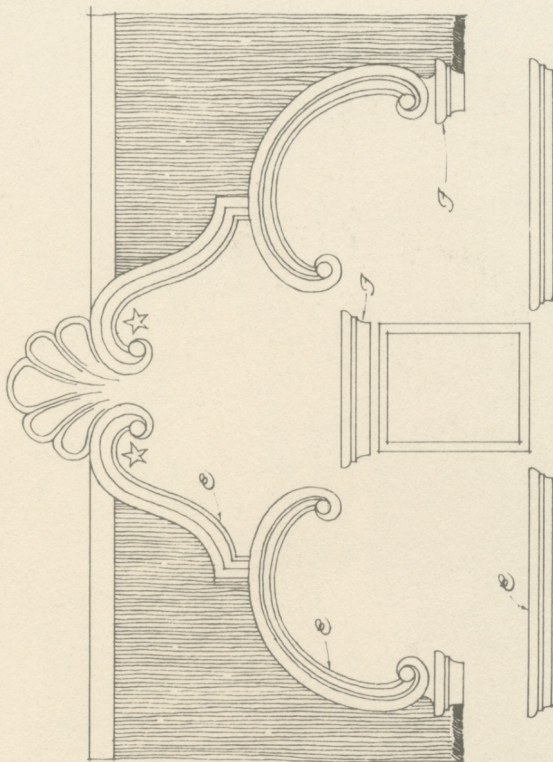


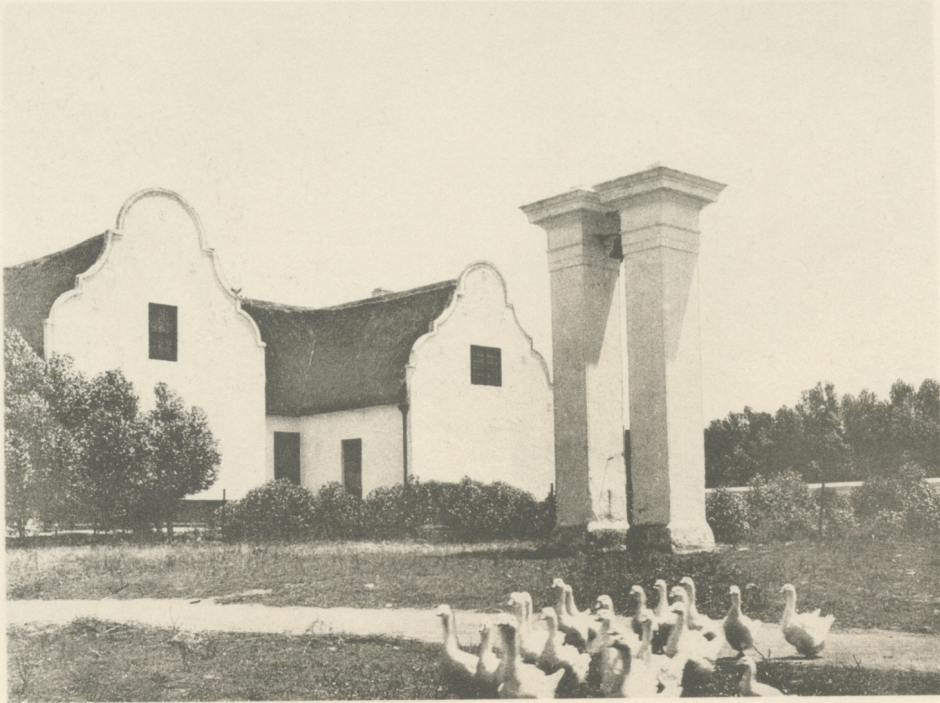
NOOTGEDACHT NEAR STELLENBOSCH

J. Bassler Del.

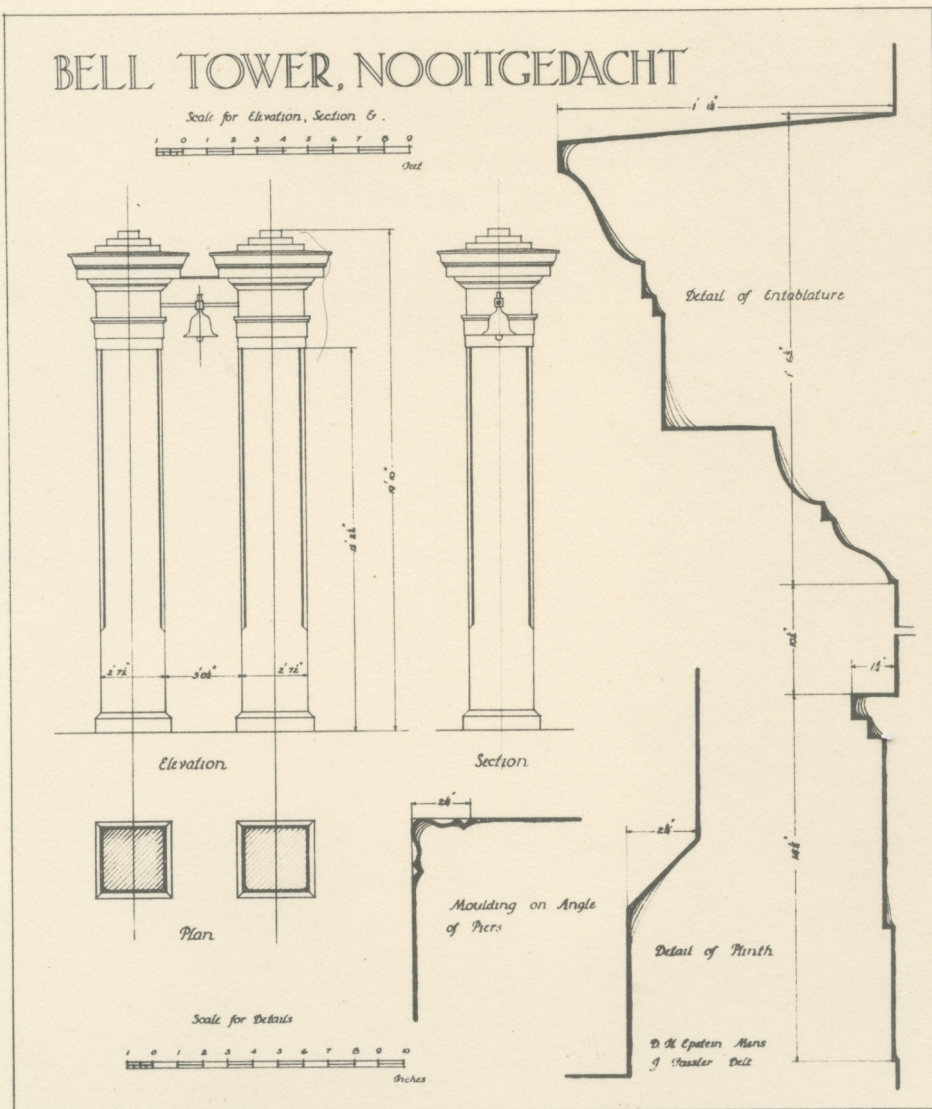
STABLE AT VREDENHOF PAARL

W. E. Mc Intosh Mens





[Photo: Arthur Elliott]

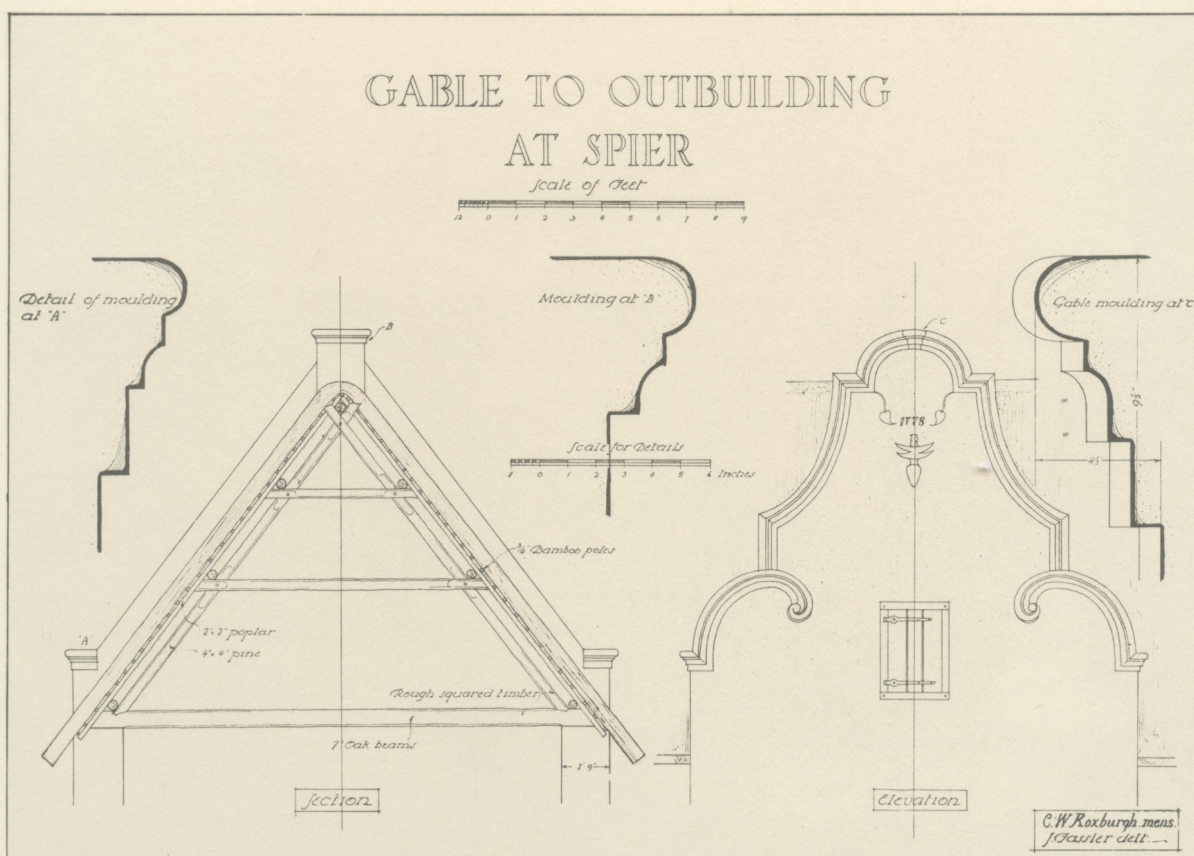


NOOITGEDACHT, BELL TOWER



SPIER : OUTBUILDINGS

[Photo : Arthur Elliott



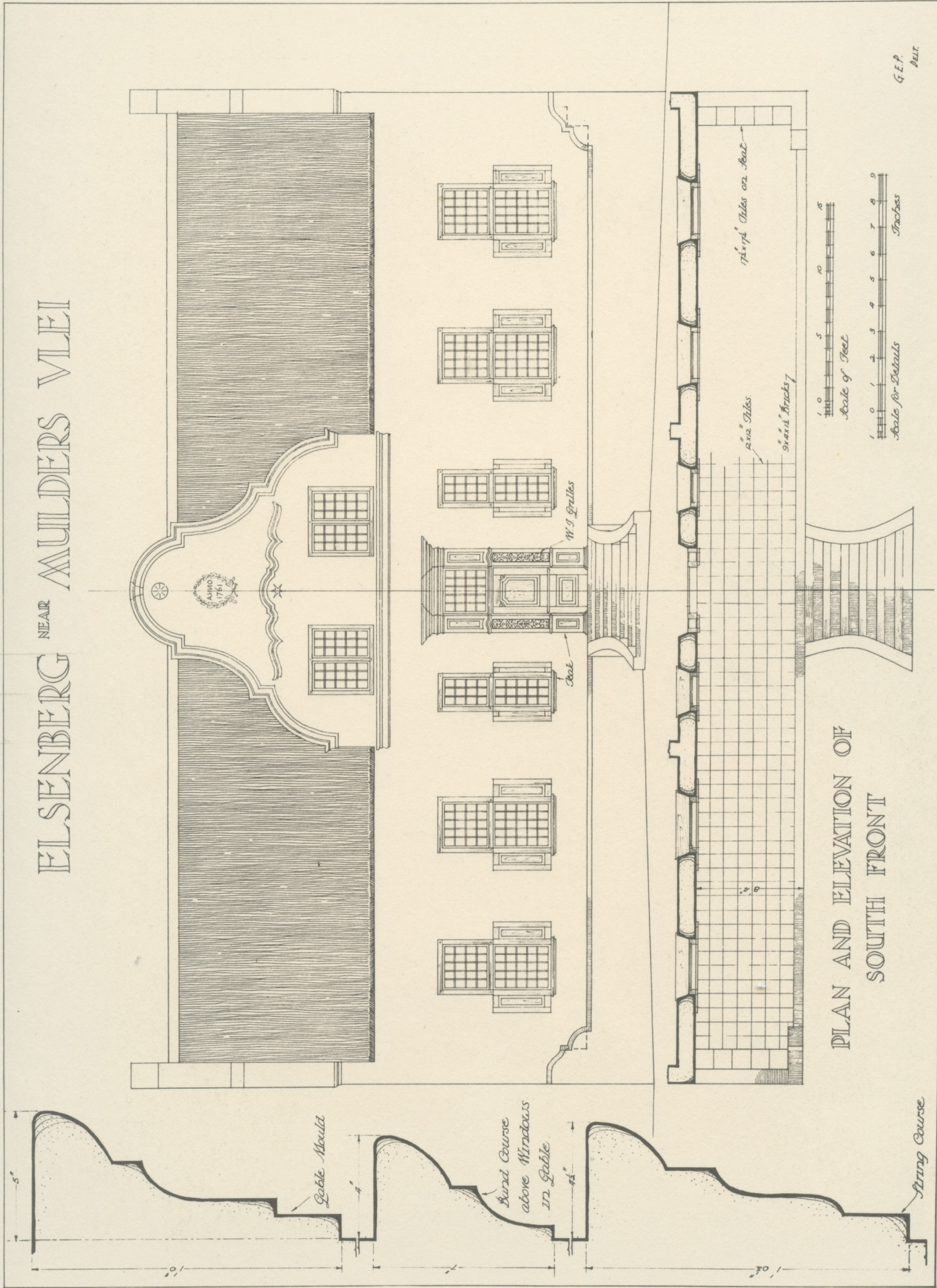
SPIER : OUTBUILDINGS. DETAILS OF GABLE



[Photo: "Cape Times"]

ELSENBURG, NEAR MULDER'S VLEI. FRONT

ELSENBERG NEAR MULDER'S VLEI



PLAN AND ELEVATION OF SOUTH FRONT

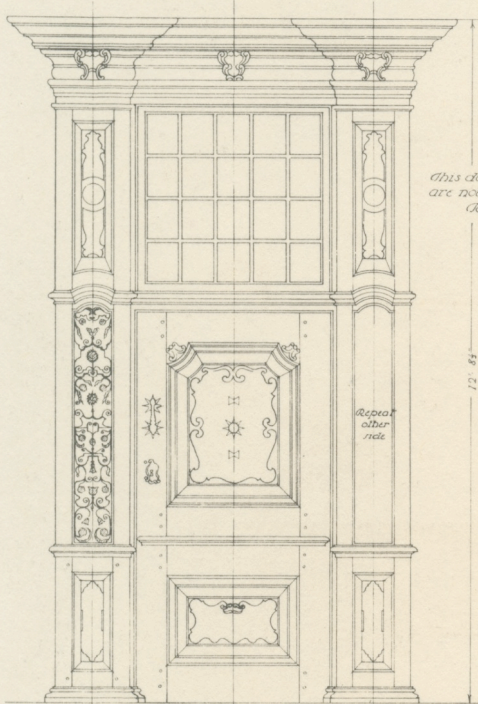
ELSENBERG, NEAR MULDER'S VLEI. PLAN AND ELEVATION OF SOUTH FRONT

ELSENBURG *near Mulder's Vlei*

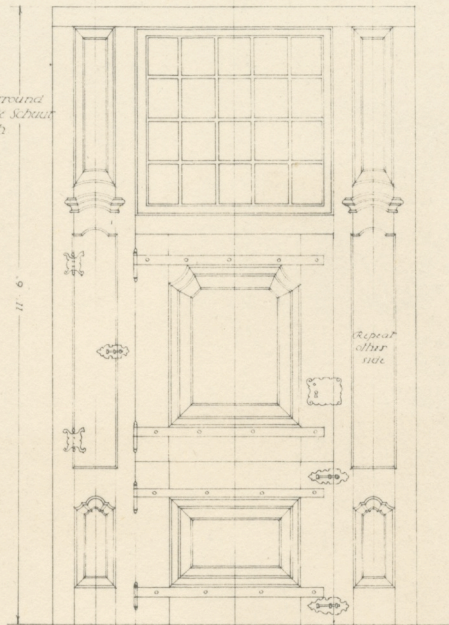
THE ENTRANCE DOOR

scale of feet
0 1 2 3 4 5 6

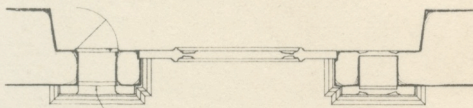
scale for details
0 1 2 3 4 5 6 in.



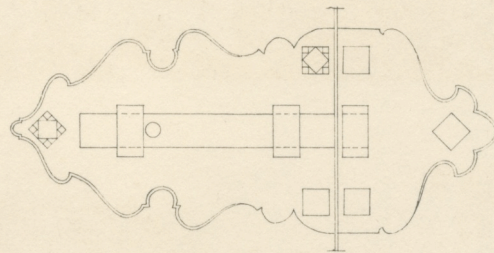
- External Elevation -



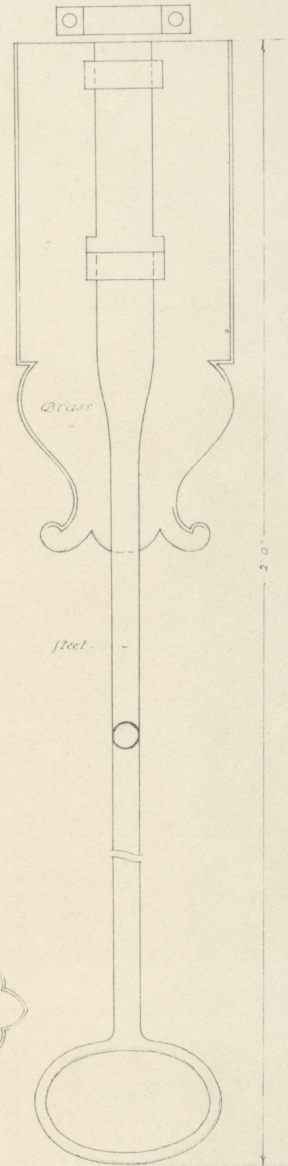
- Internal Elevation -



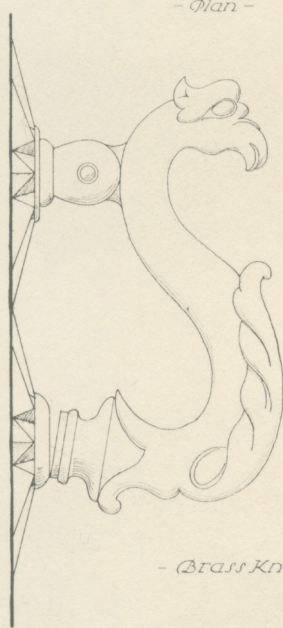
- Plan -



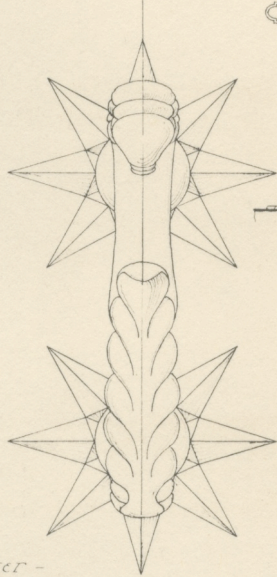
- Steel Bolt and Plate -



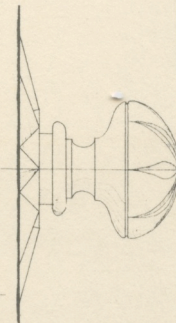
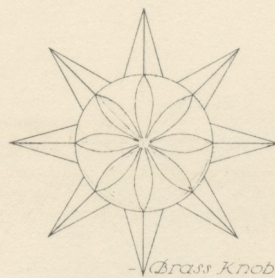
2 0"



- Brass Knocker -



- Brass Knob -



- Brass Handle -

Drawn by G. E. Pearce
from records in Messrs
H. Baker & Kendal's office
Cape Town

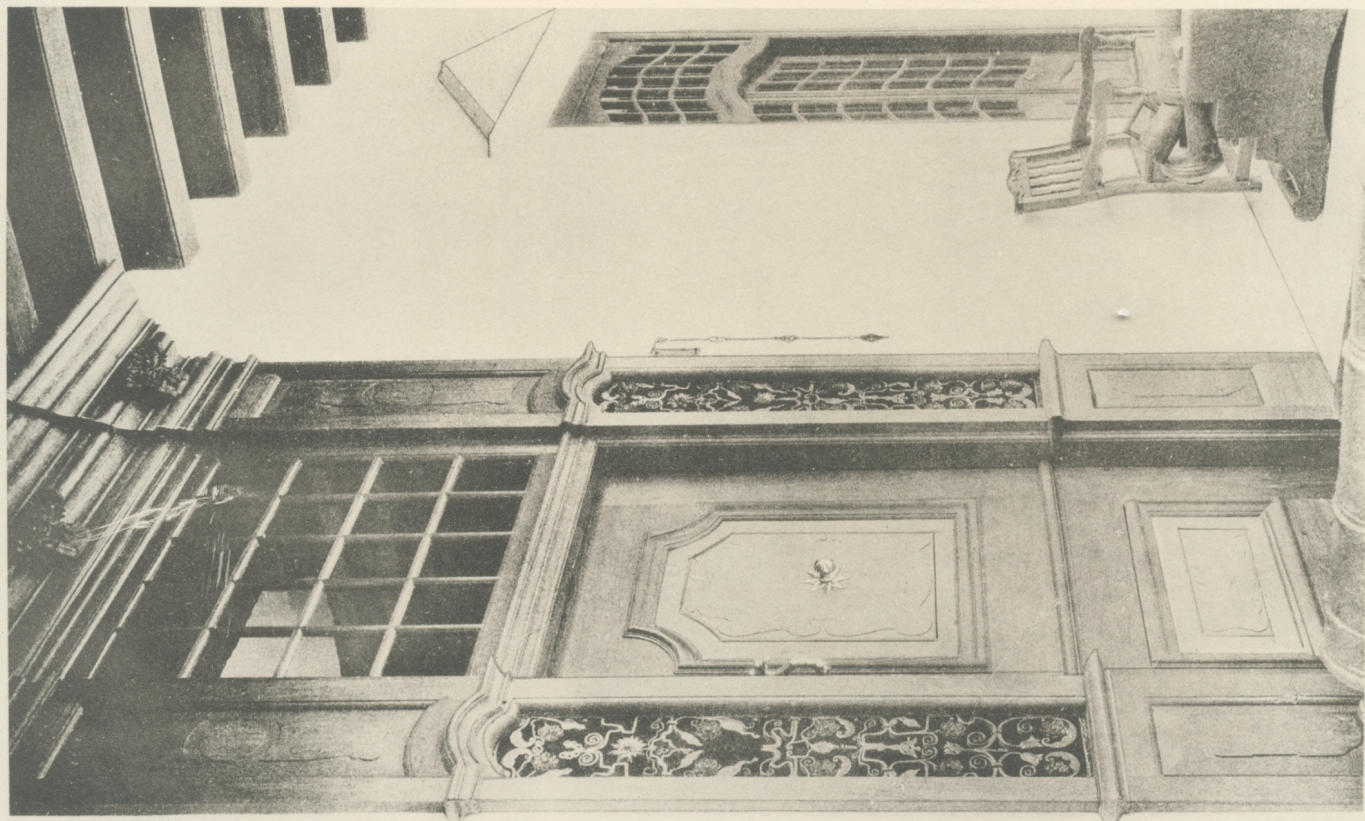
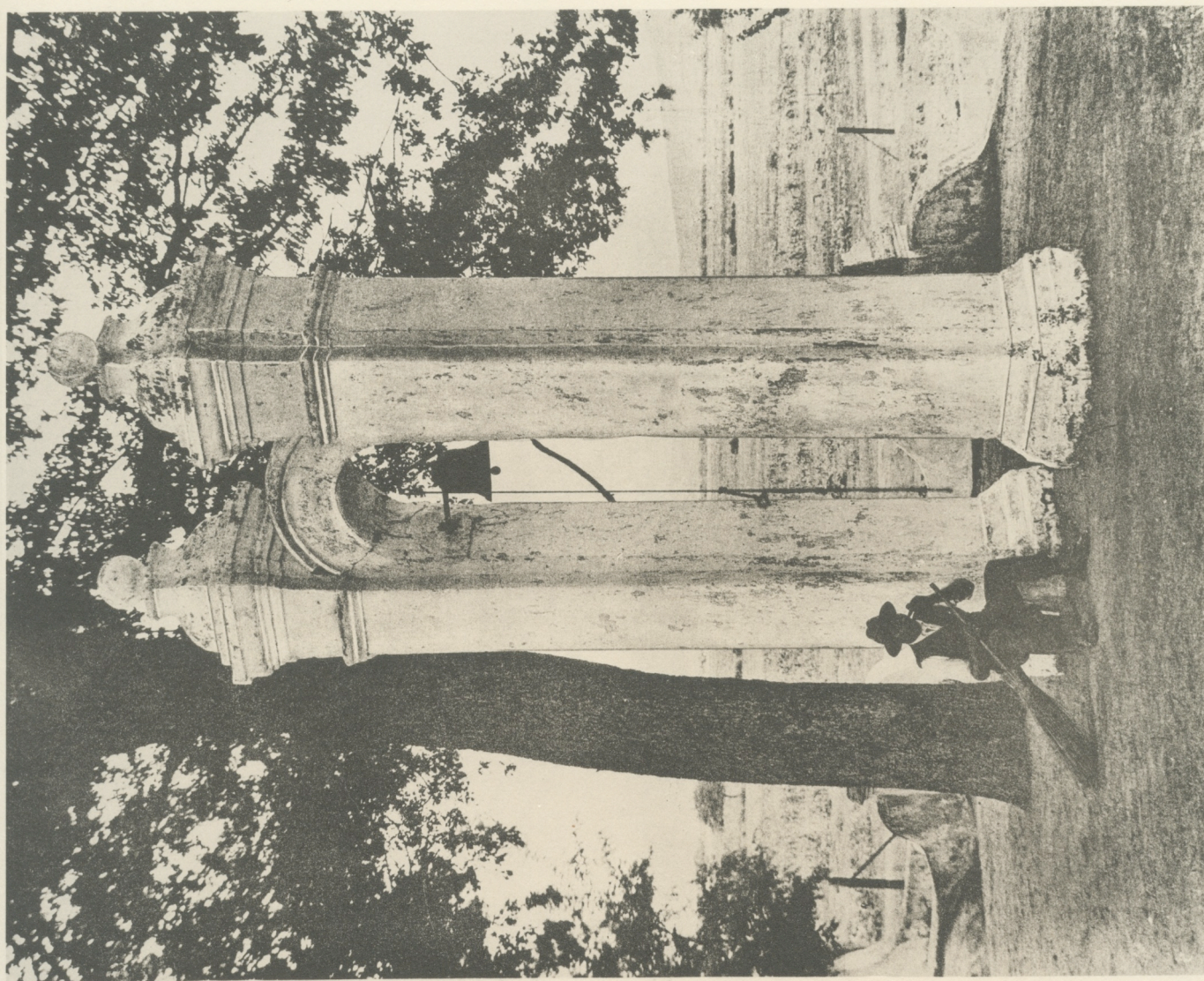


Photo: R. M. Ellmberger

FRONT DOOR AT GROOTE SCHUUR



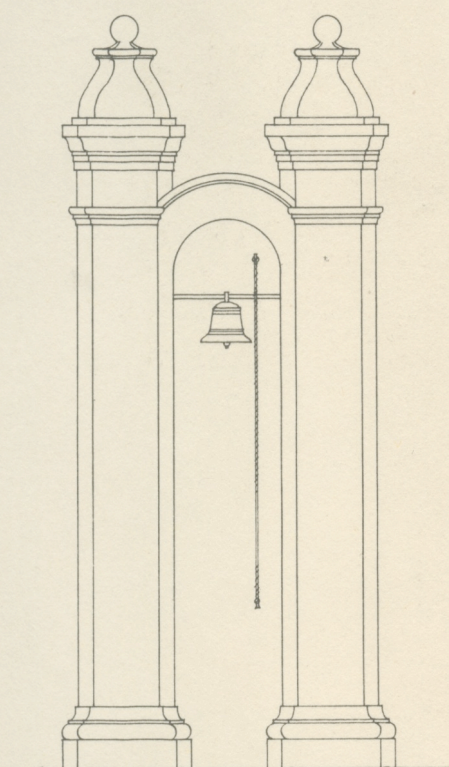
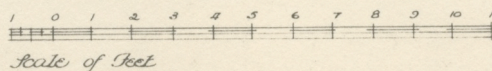
[Photo: Arthur Elliot]

THE BELL TOWER

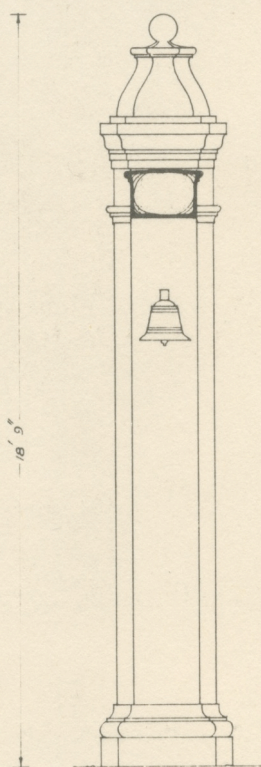
ELSENBURG, NEAR MULDER'S VLEI

ELSENBERG NEAR MULDER'S VLEI

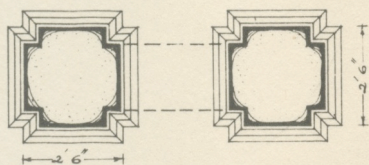
THE BELL TOWER



ELEVATION

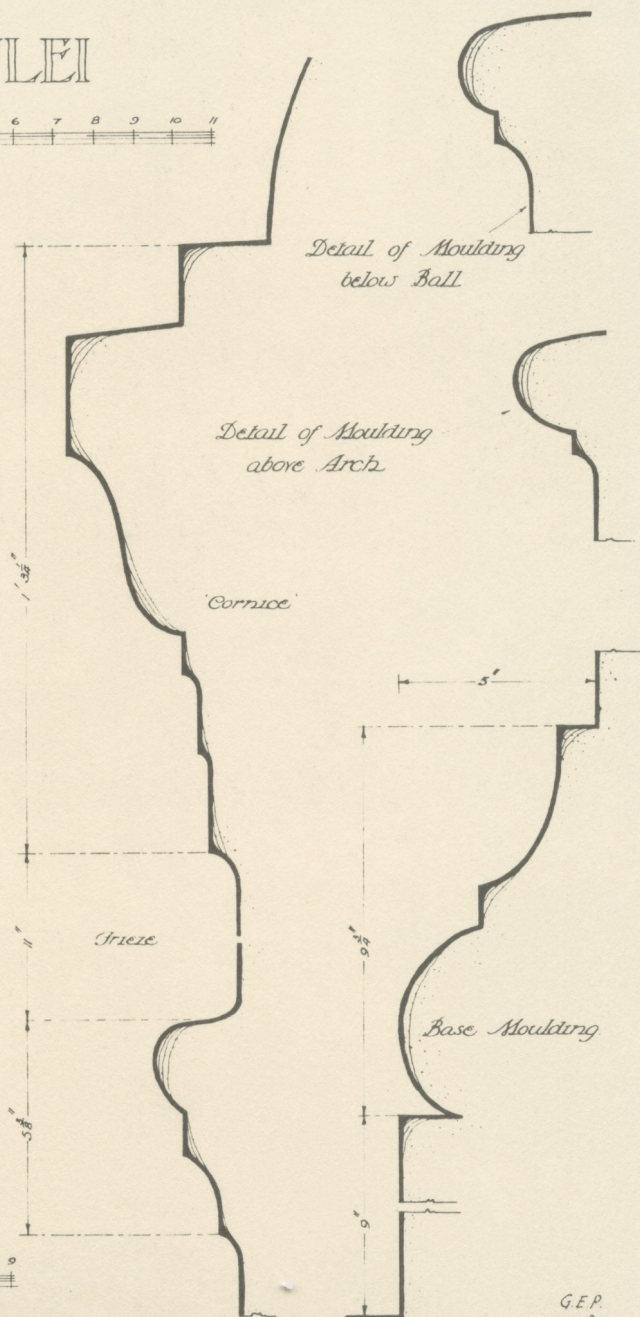
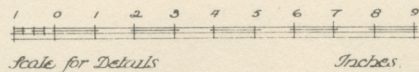


SECTION



PLAN

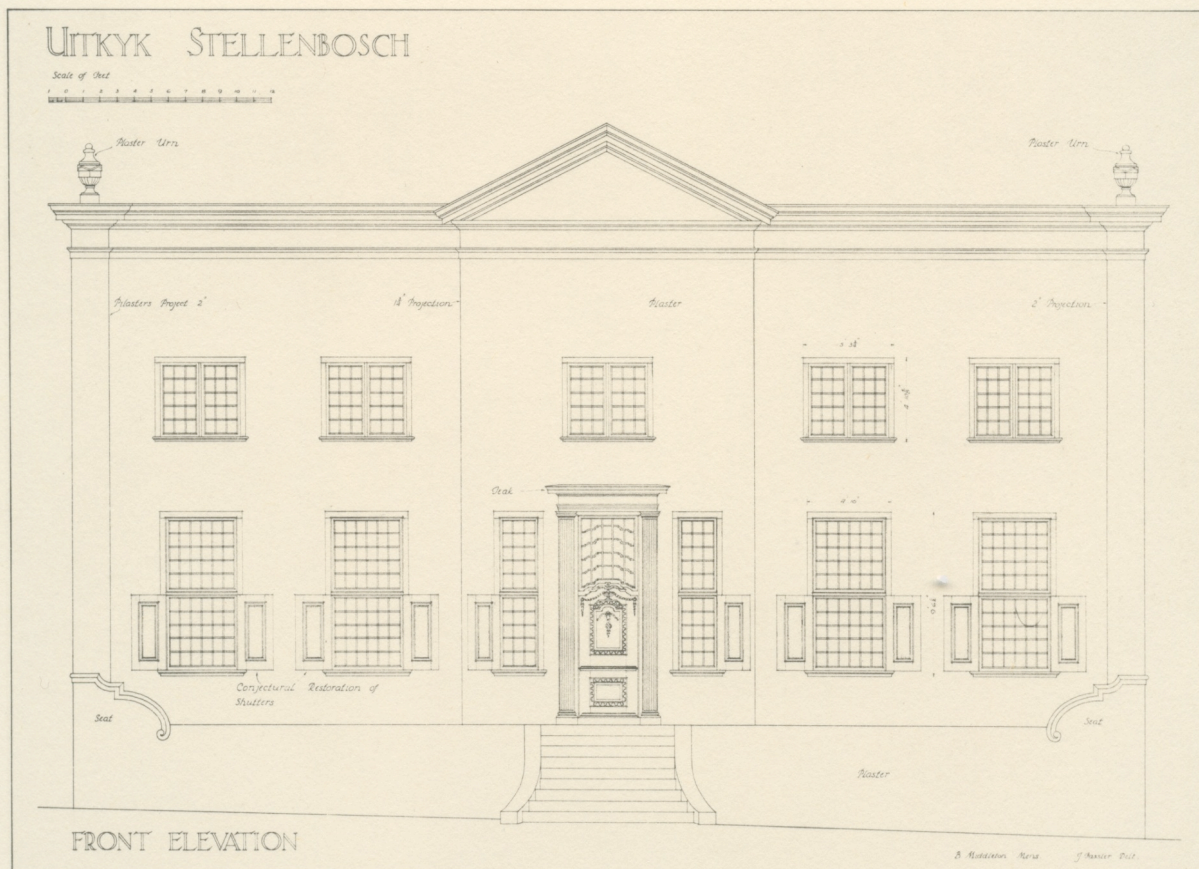
Details of Capping
Mouldings



ELSENBERG, NEAR MULDER'S VLEI. DETAILS OF THE BELL TOWER

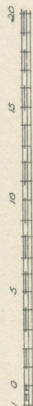


[Photo: Arthur Elliott]

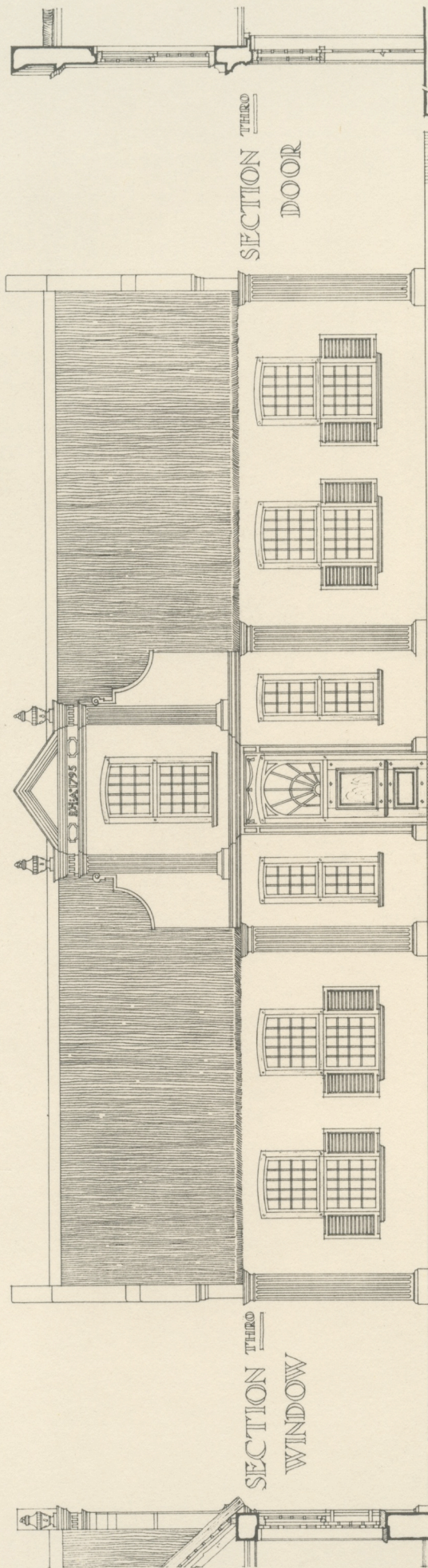


UITKYK, STELLENBOSCH

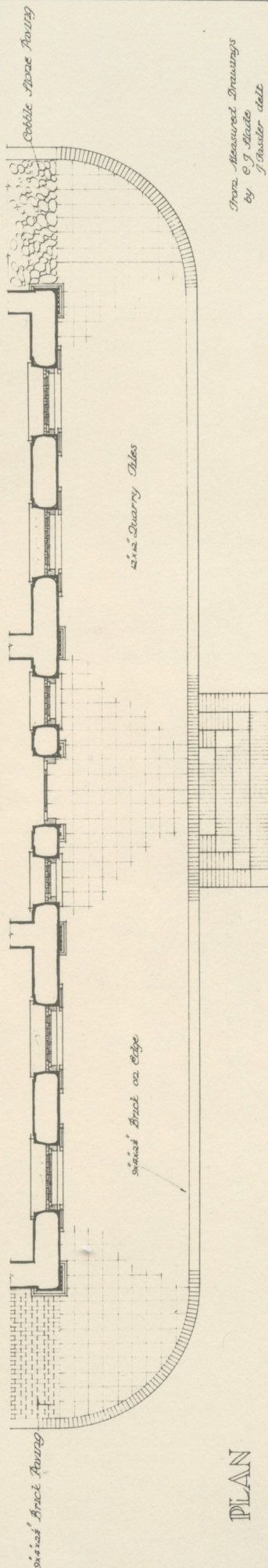
RHONE, GROOT DRAKENSTEIN



Scale of Feet



FRONT ELEVATION

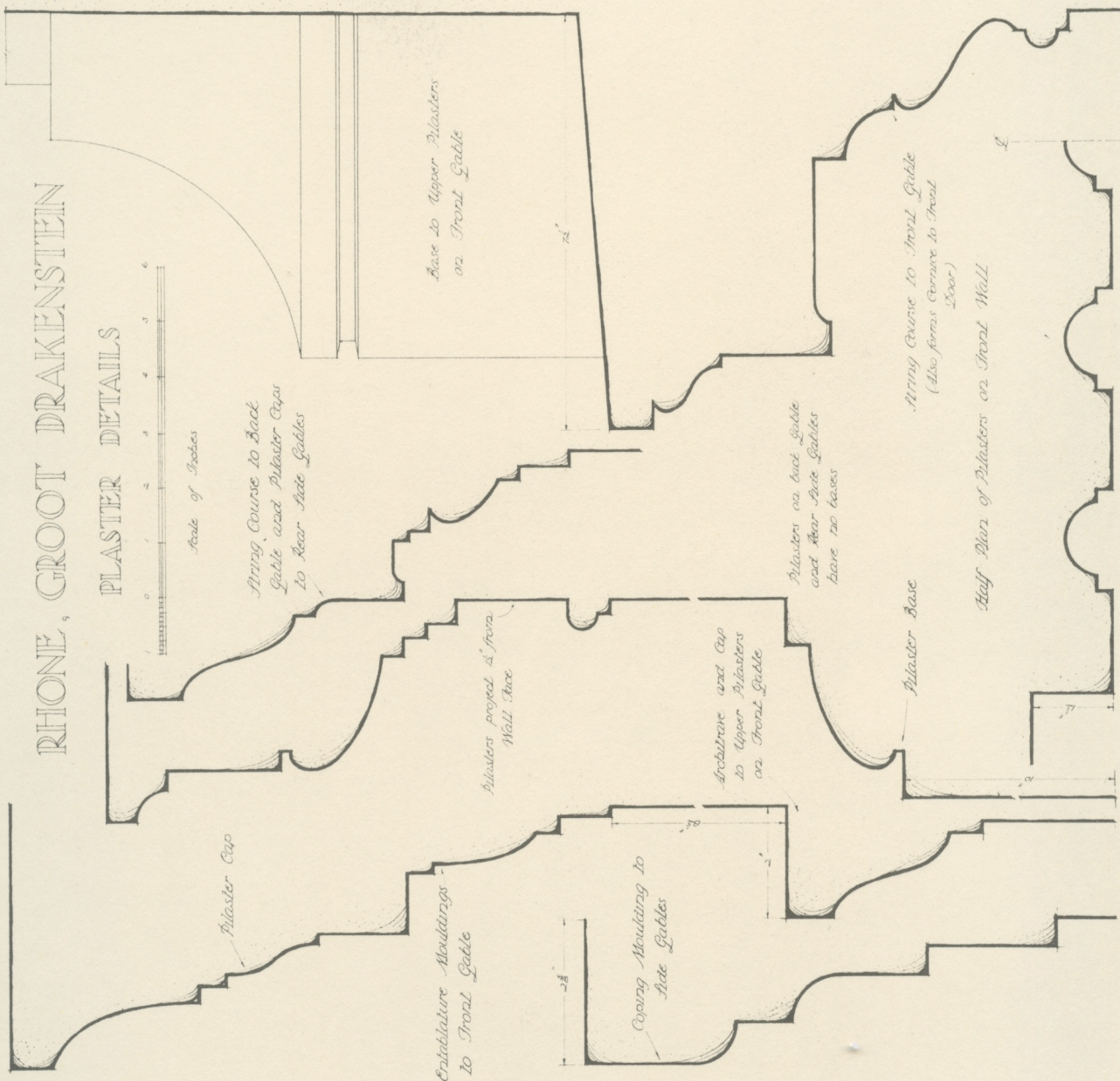


From Measured Drawings
by E. J. Mudge
J. Fowler del.

RHONE, GROOT DRAKENSTEIN. FRONT ELEVATION

RHONE, GROOT DRAKENSTEIN

PLASTER DETAILS



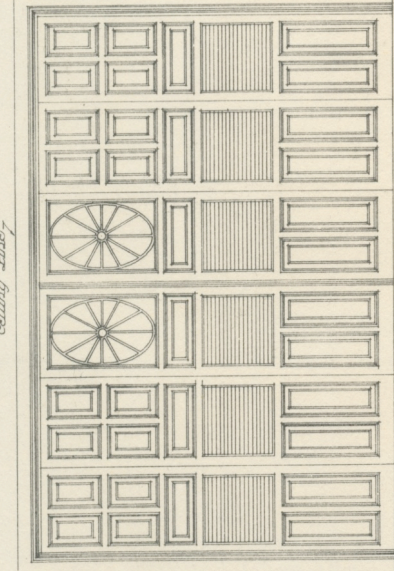
From Measured Drawings by C.J. Wade

J. Thacker del.

RHONE, GROOT DRAKENSTEIN

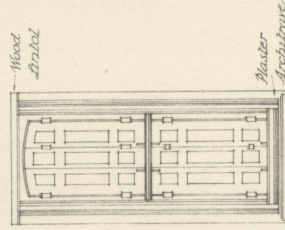
JOINERY DETAILS

Scaling 1/20"



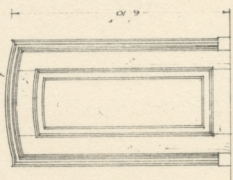
Elevation of Internal Screen

Screen folds back in three sections against each wall. The two centre screens are hung as doors. Panels of screen are of yellow wood rails and styles are of oak.

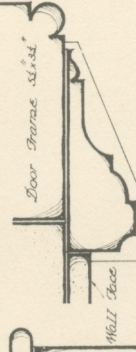


Internal Elevation of Front Windows showing Shutters

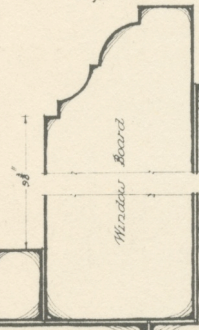
Door and Architrave in Yellow Wood



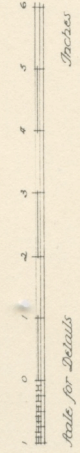
Elevation of Internal Door Type 1



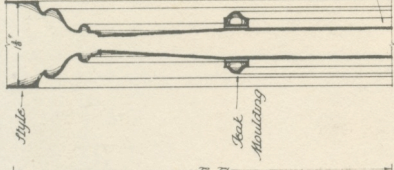
Detail of Architecture



Section thro Call of Front Windows

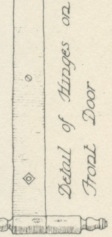


Window Call 11 x 14"



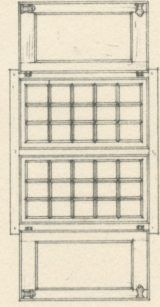
Detail of Screen Mouldings

Internal Wall Base

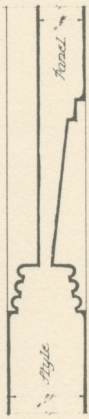


Detail of Hinges on Front Door

Master Architrave to Door and Front Windows

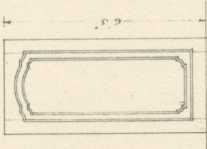


Elevation of Windows at Back of House



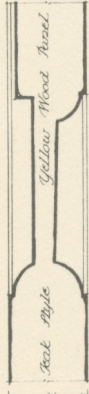
Panel Mould in Door Type 1

Yellow Wood Panels Back Styles and Rails



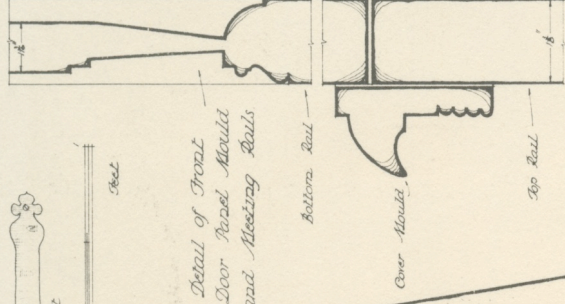
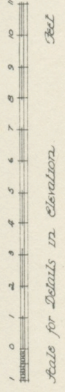
Elevation of Internal Door Type 2

Detail of Skirting



Detail of Panel Mould Type 2

From Measured Drawings by C. J. Hulse of Master Base



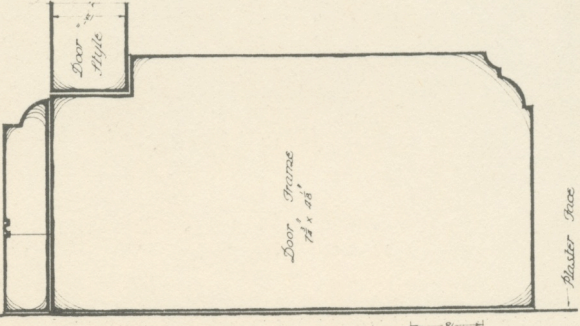
Detail of Front Door Panel Mould and Meeting Rails

Bottom Rail

Over Mould

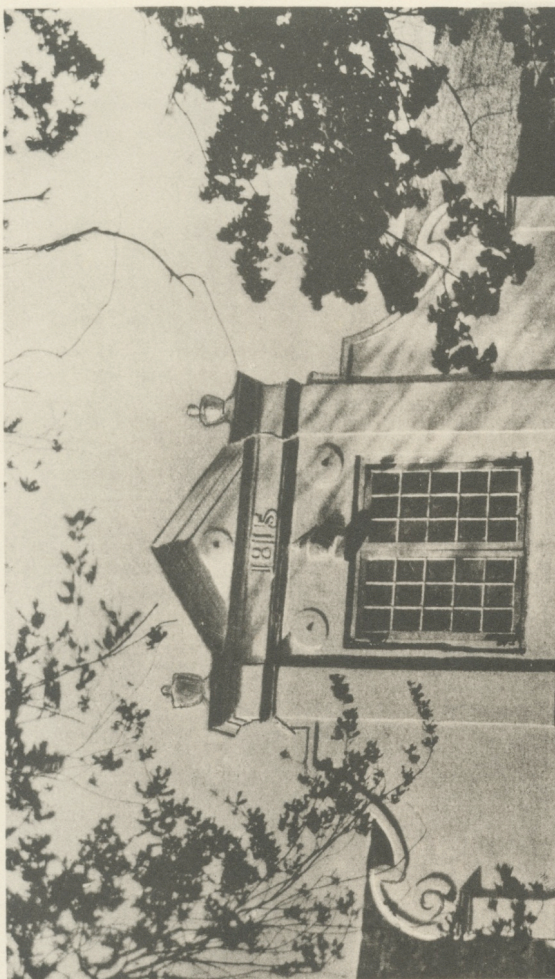
Top Rail

Section of Jamb and Frame to Front Door



Door Frame 14 x 24"

Plaster Base



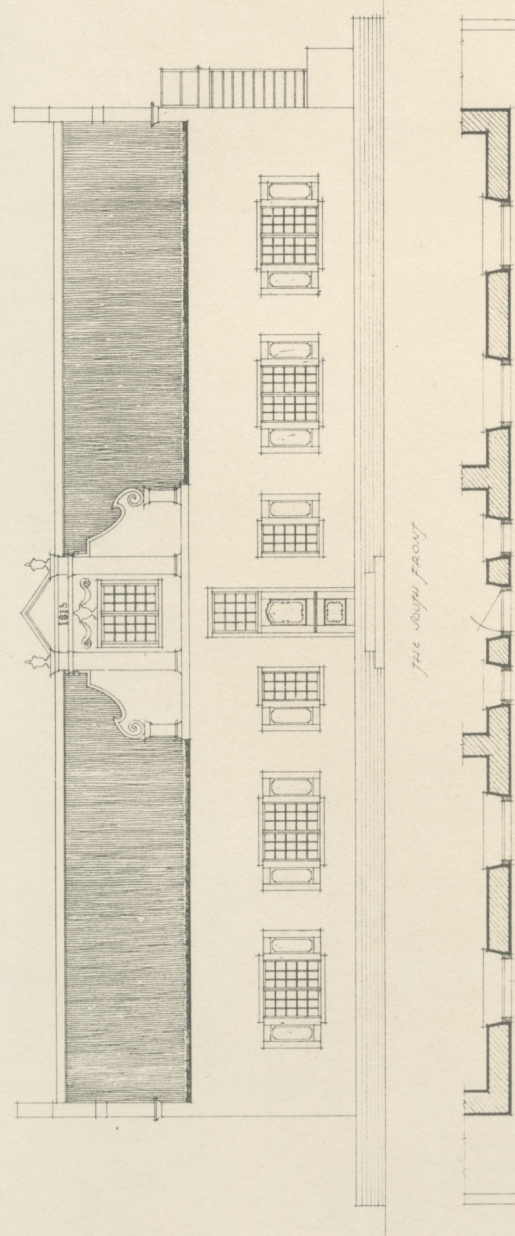


[Photo : N. Hanson

LA PROVENCE, FRENCH HOEK

LA PROVENCE — FRENCH HOEK

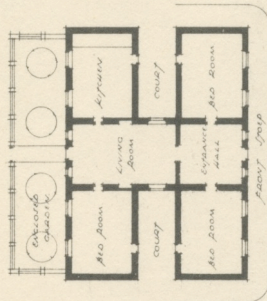
QUARTER INCH AND HALF INCH SCALE DRAWING



THE SOUTH FRONT

WALL COVERED WITH BRICKS
AND PLASTERED
INTERIOR AND EXTERIOR
FLOOR AND PLANTING
AS SHOWN

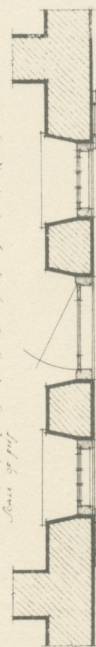
PLAN THROUGH FRONT WALL



SECTION

DETAIL OF FRONT GABLE

Scale of feet
1 2 3 4 5 6 7 8 9 10 11 12



THE EAST FRONT

PLAN THROUGH WALL

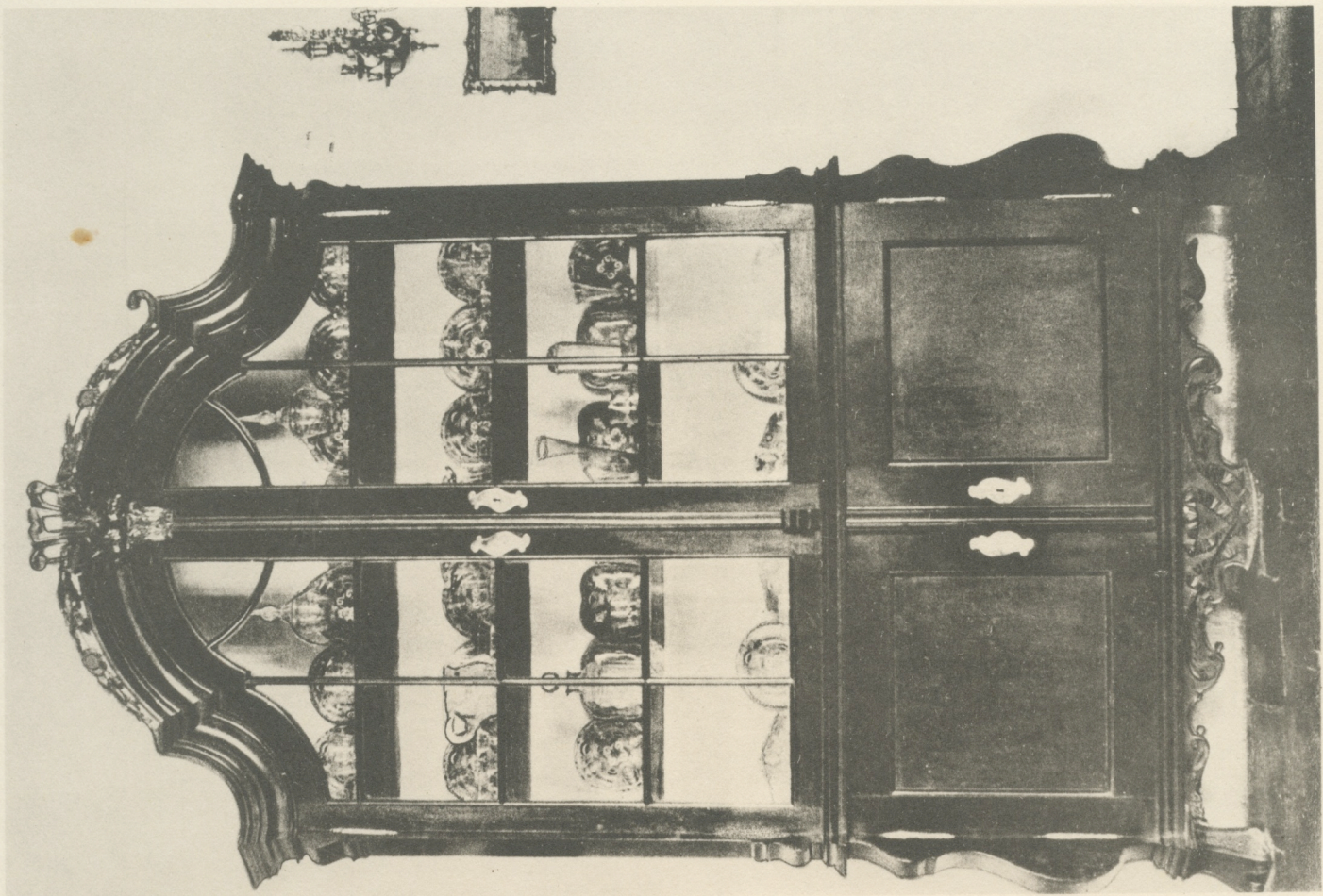
WALL AND ROOF
SHOWN AS
REPRESENTED

LA PROVENCE, FRENCH HOEK. PLAN AND FAÇADE



Photo : R. M. Ellenberger]

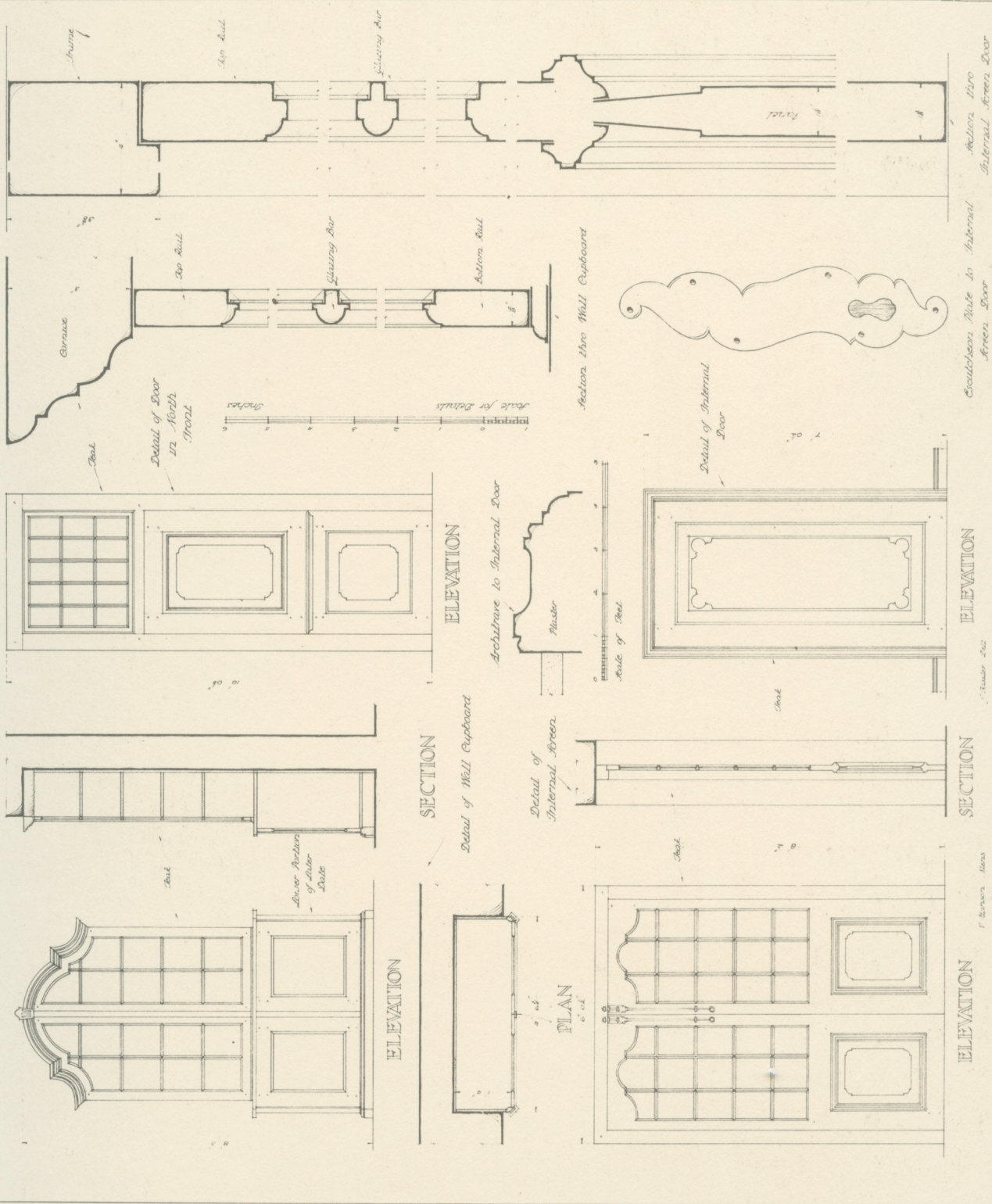
LA PROVENCE, FRENCH HOEK. WALL CUPBOARD

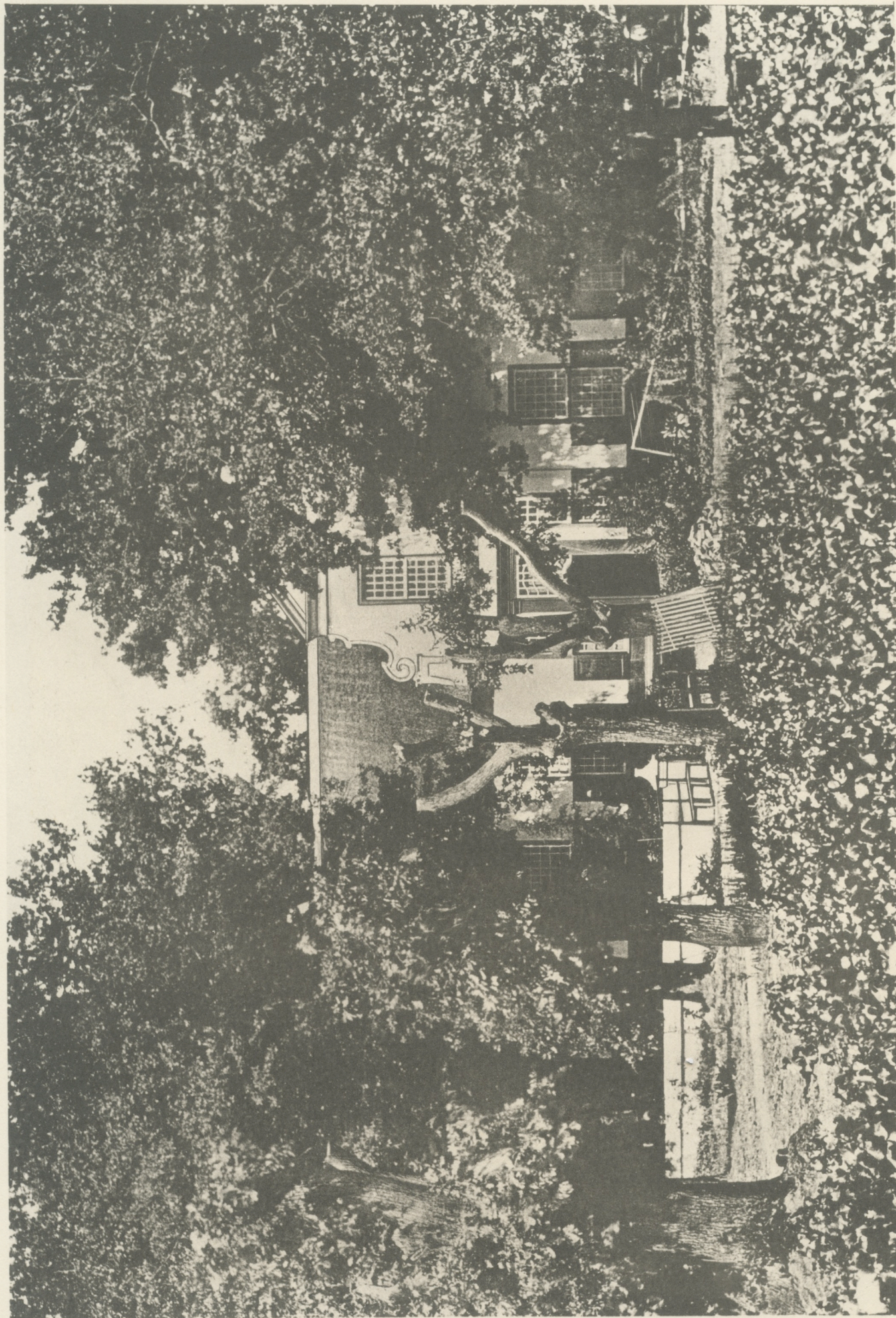


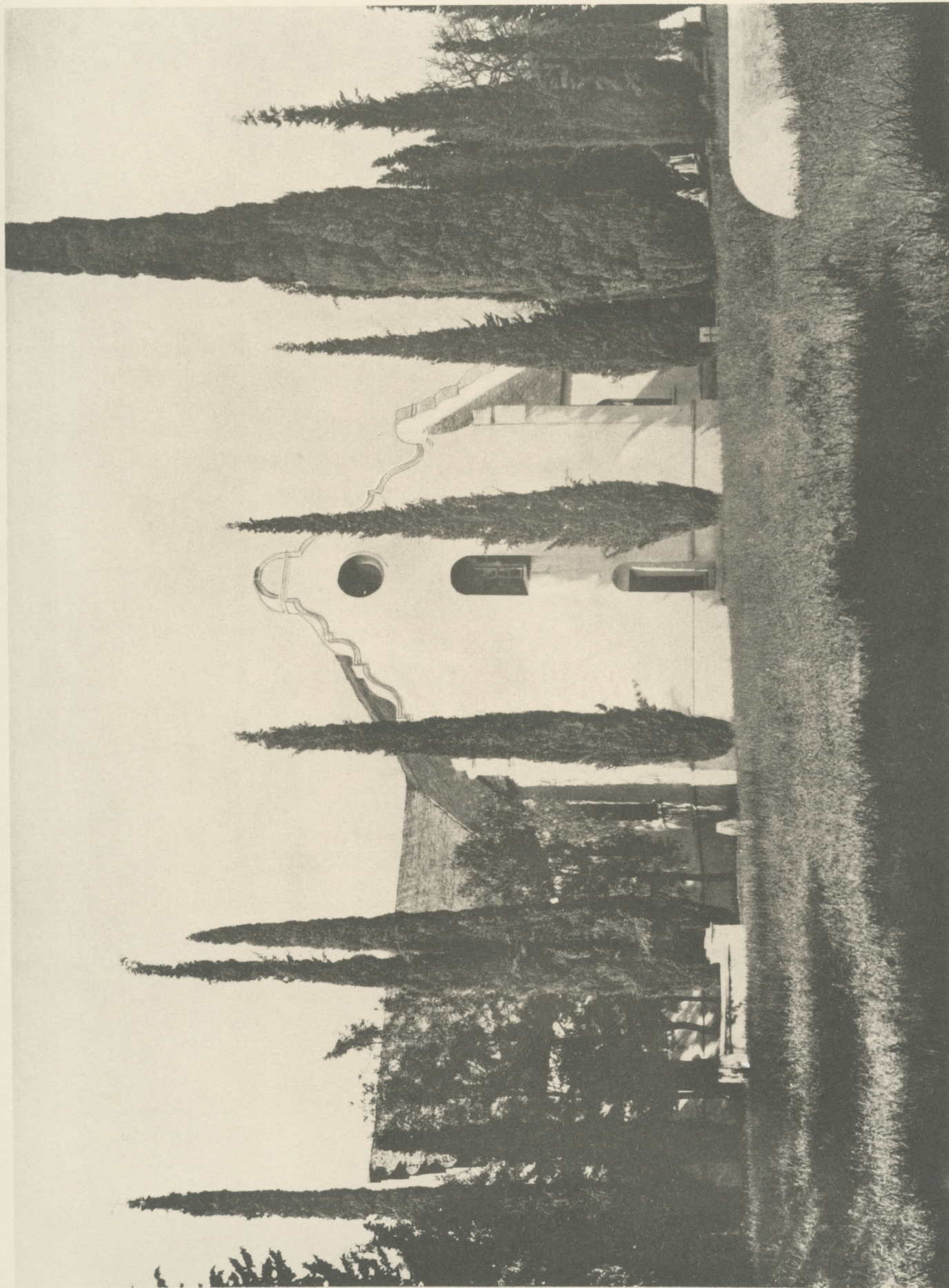
[Photo : R. D. Marijnsen

NEDERBURG, KLEIN DRAKENSTEIN. WALL CUPBOARD
(vide PLATE 100)

LA PROVENCE - FRENCH HOEK JOINERY DETAILS







PAARL CHURCH

[Photo: Arthur Elliott]

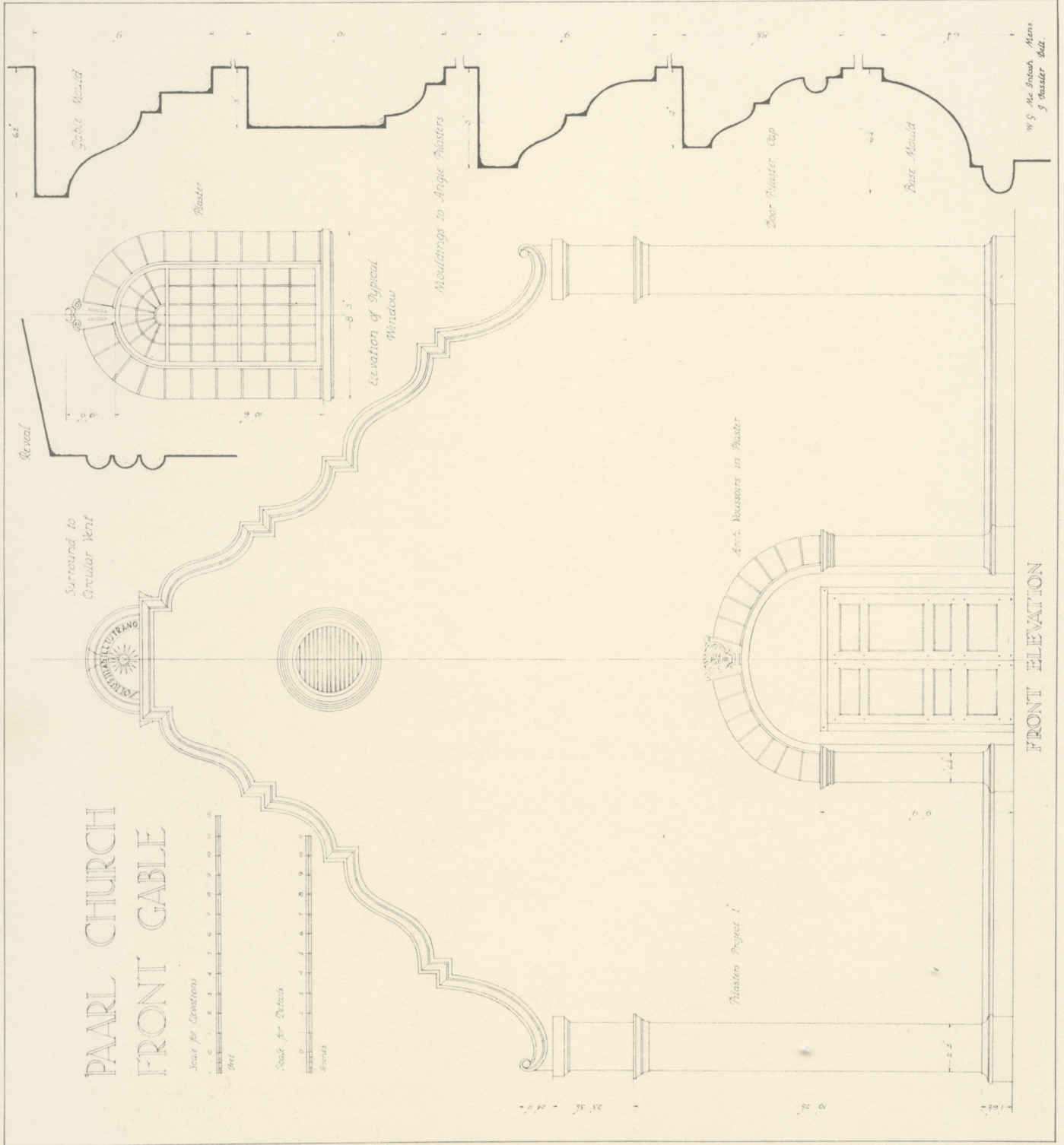
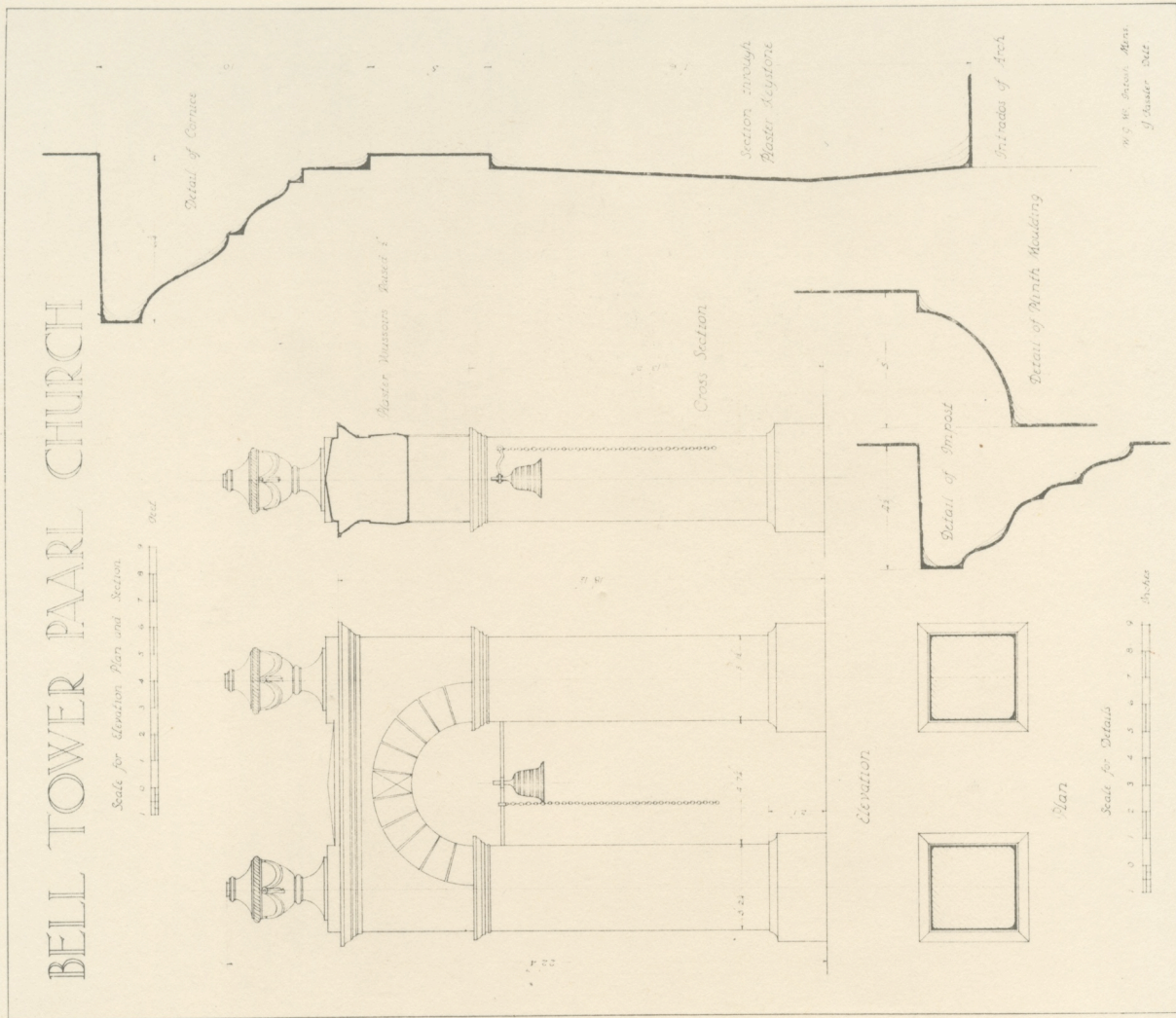




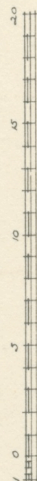
Photo : R. M. Ellenberger

PAARL CHURCH



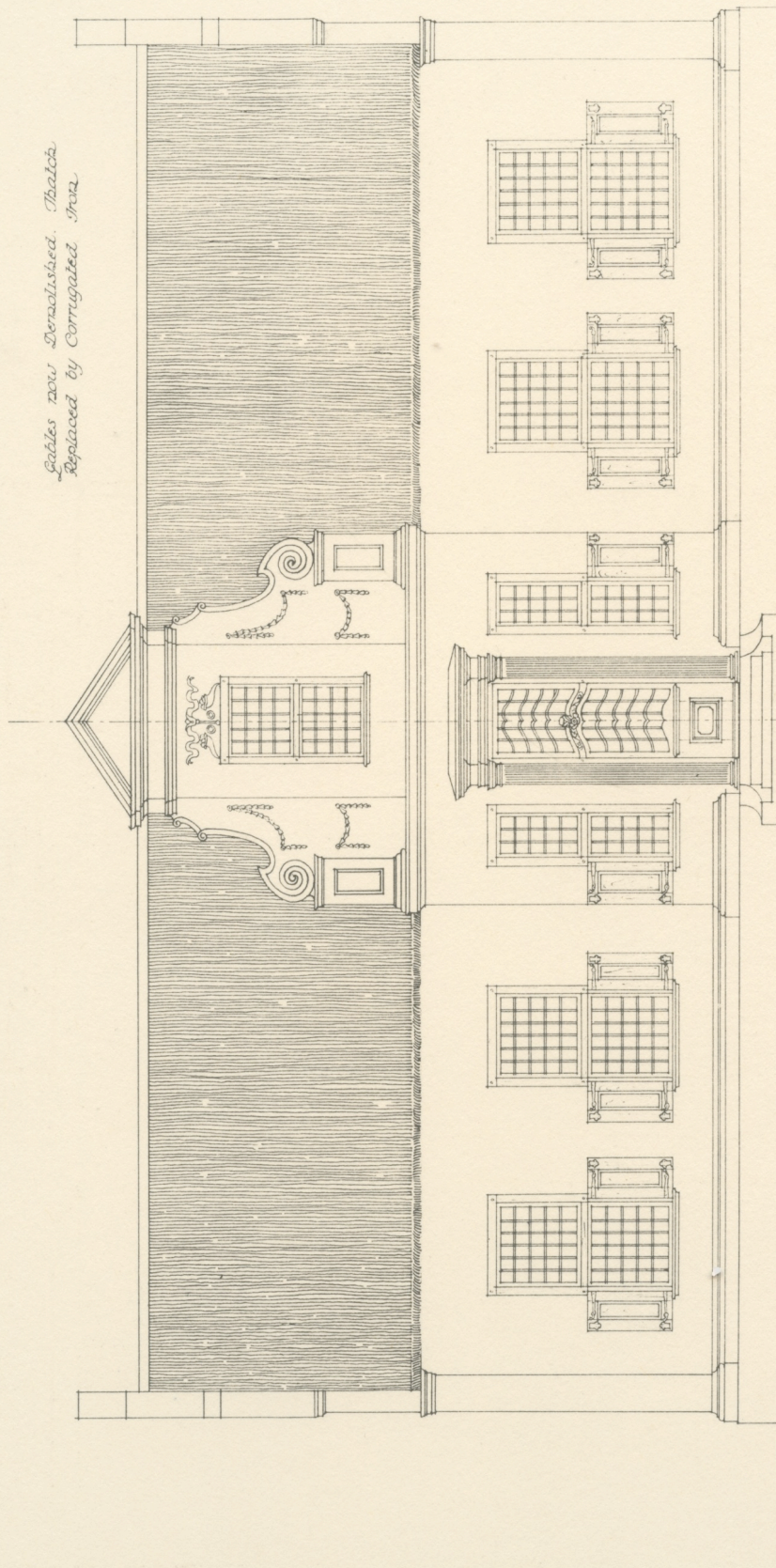
PAARL CHURCH. THE BELL TOWER

DIE OUDE PASTORIE, PAARL



Scale of Feet

*Gables now Denolished. Thatch
Replaced by Corrugated Iron*



FRONT ELEVATION

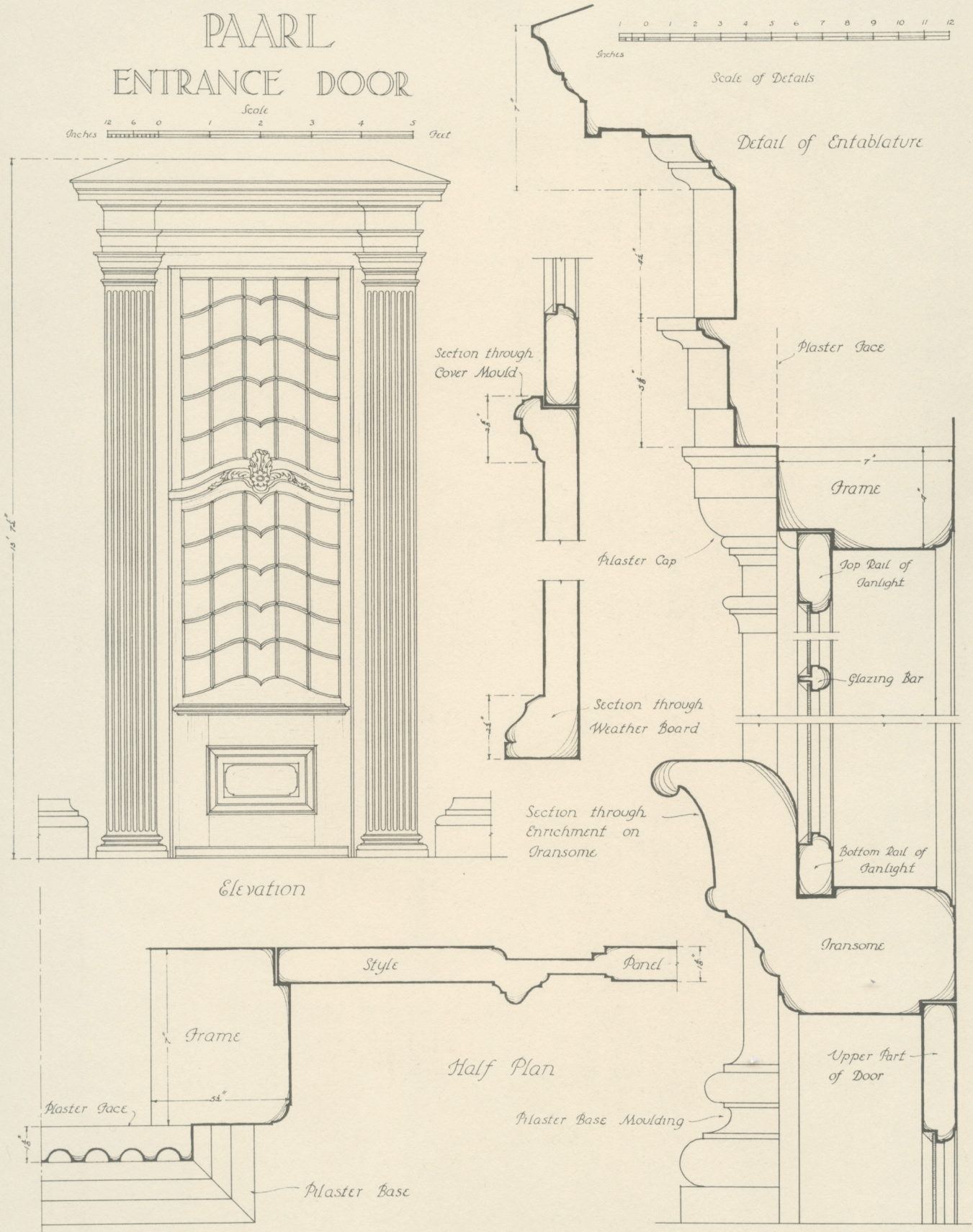
*C. J. Stude - Meas
J. Bassler - Delt.*

THE OLD PARSONAGE, PAARL
(*vide* PLATE 96)

DIE OUDE PASTORIE

PAARL

ENTRANCE DOOR



THE OLD PARSONAGE, PAARL. THE ENTRANCE DOOR



[Photo : N. Hanson]

THE FRONT
VREDENHOF, PAARL

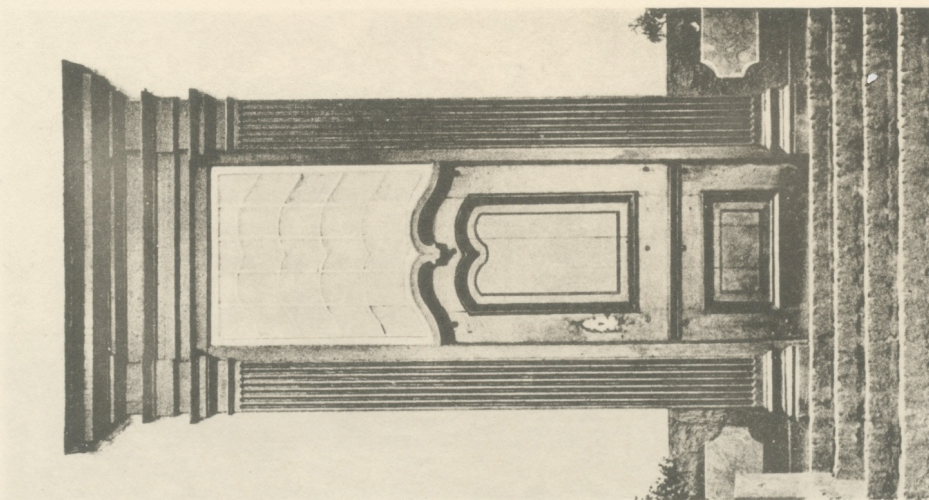


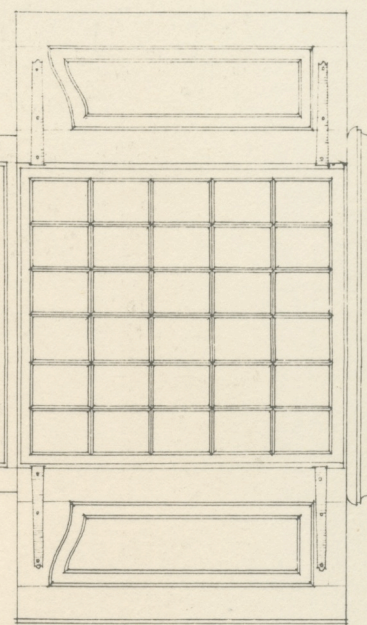
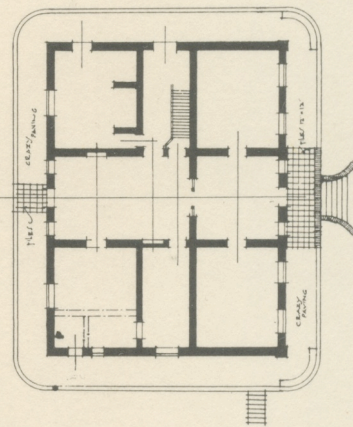
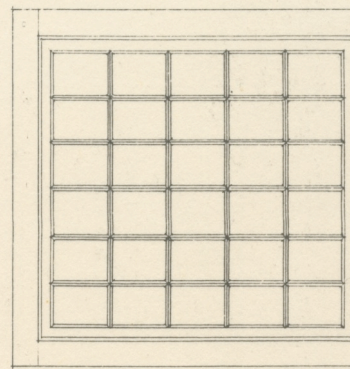
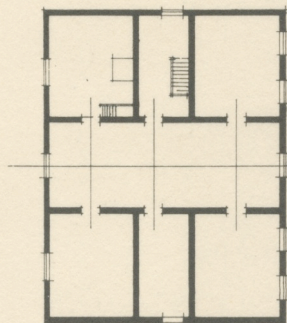
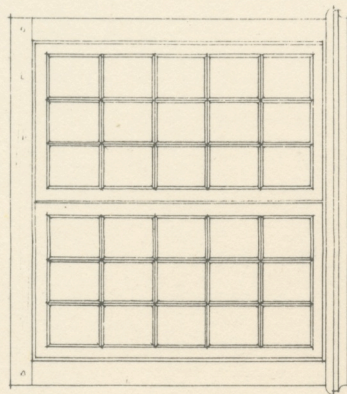
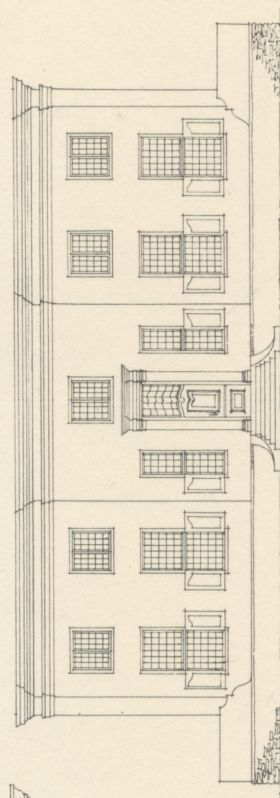
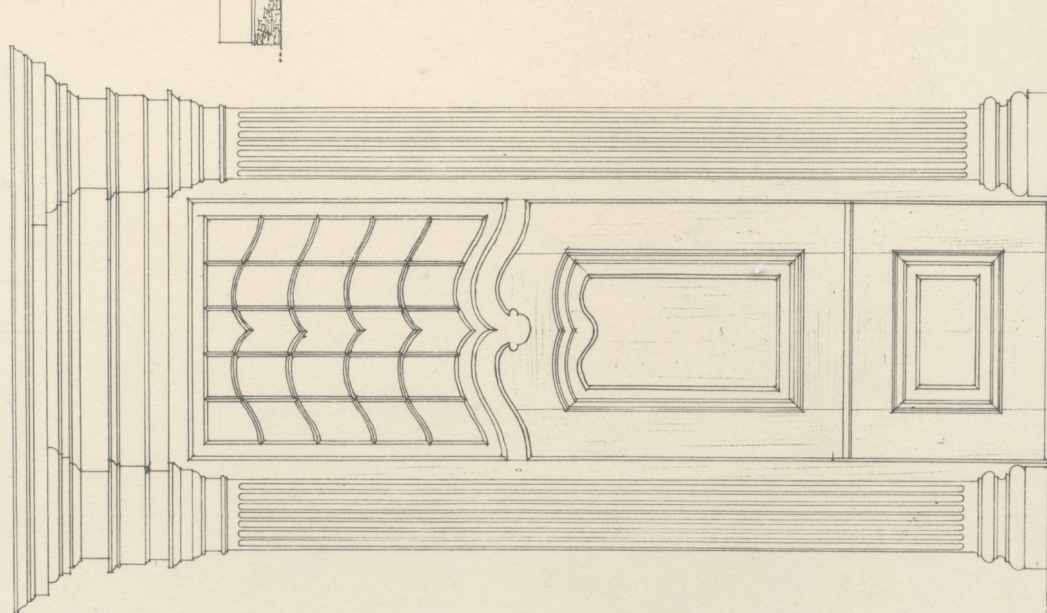
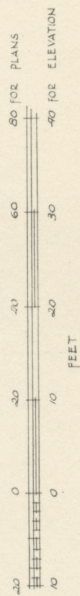
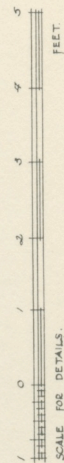
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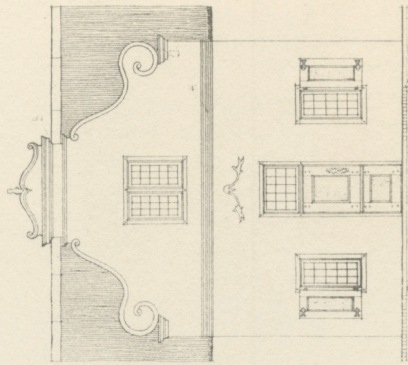
THE ENTRANCE DOOR

VREDENHOF

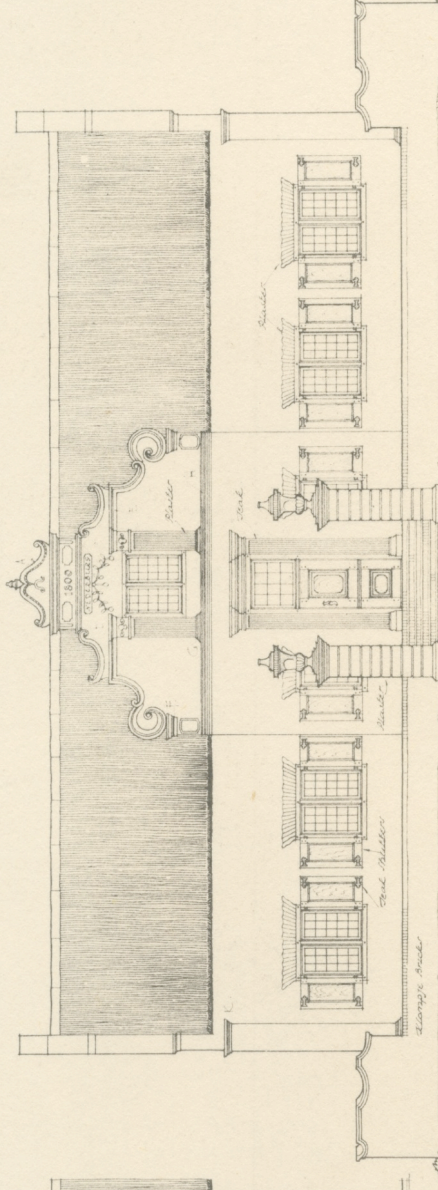
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DRAWN BY W. GORDON MCINTOSH JULY 1928

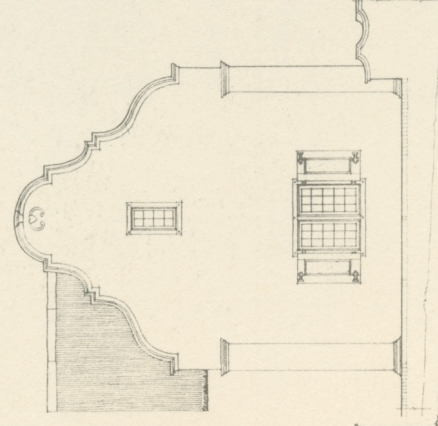




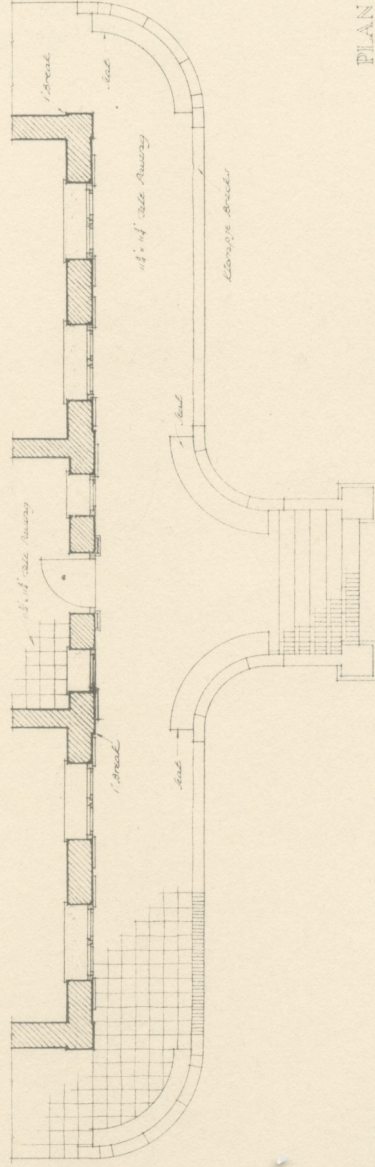
BACK GABLE



FRONT ELEVATION



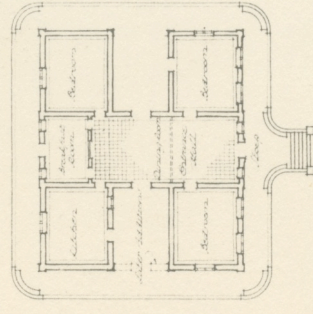
SIDE GABLE



PART PLAN

1/2 inch scale
1/4 inch scale

NEDERBURG
KLEIN DRACKENSTEIN



PLAN

NEDERBURG. KLEIN DRACKENSTEIN



[Photo: N. Hanson]

NEDERBURG, KLEIN DRAKENSTEIN. BACK GABLE



Photo : N. Hanson

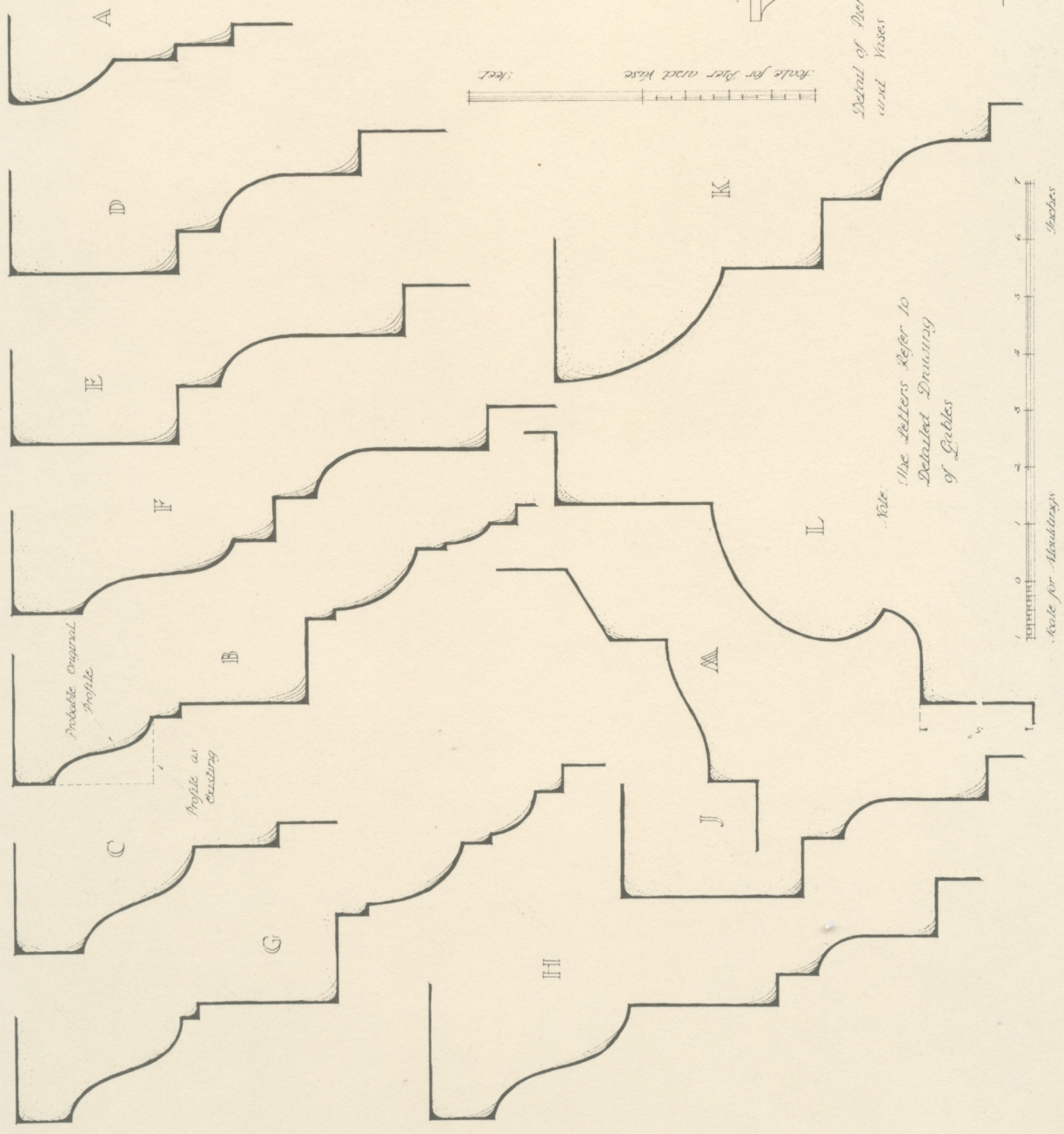


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THE ENTRANCE DOOR

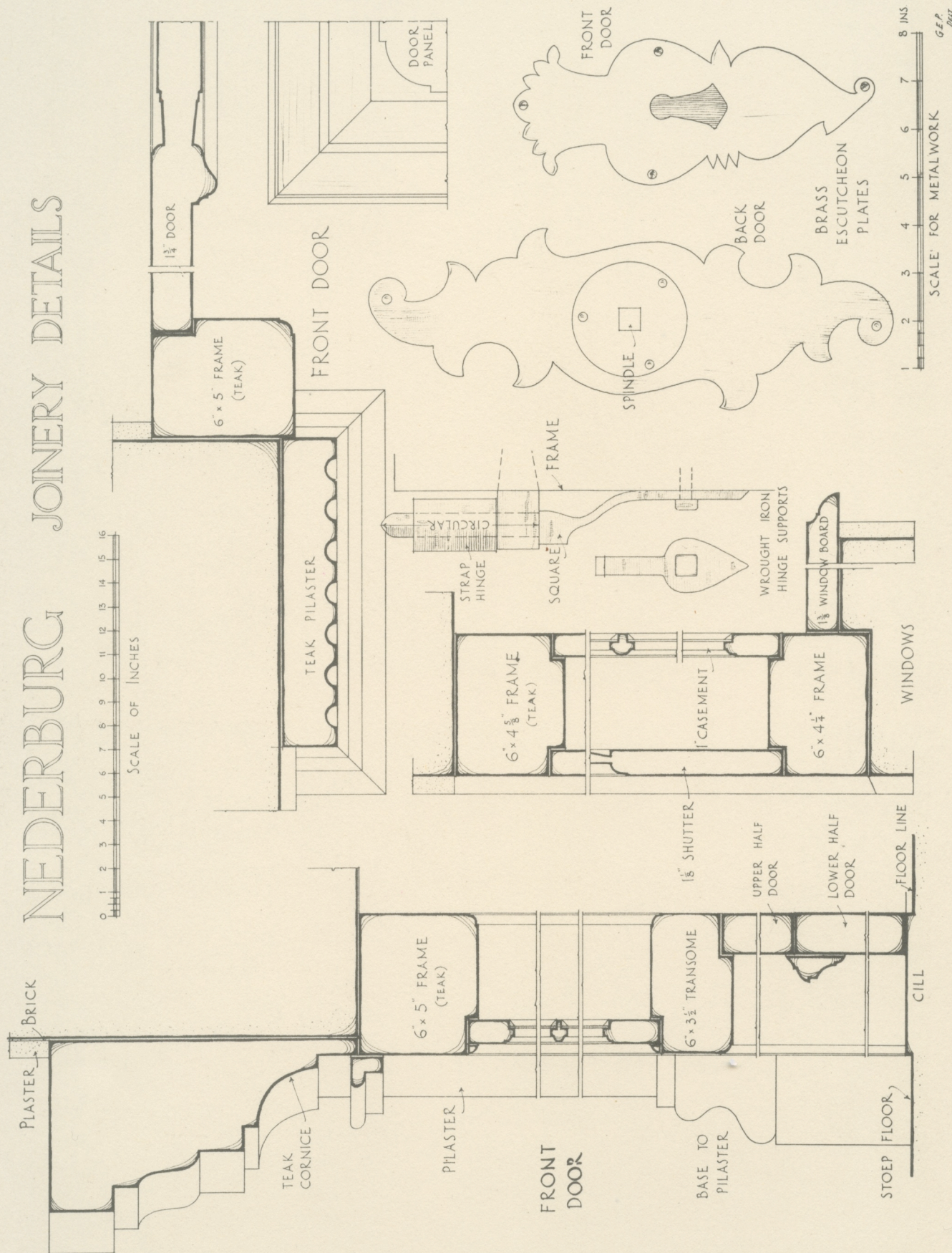
NEDERBURG, KLEIN DRAKENSTEIN

NEDERBURG, KLEIN DRAKENSTEIN PLASTER DETAILS



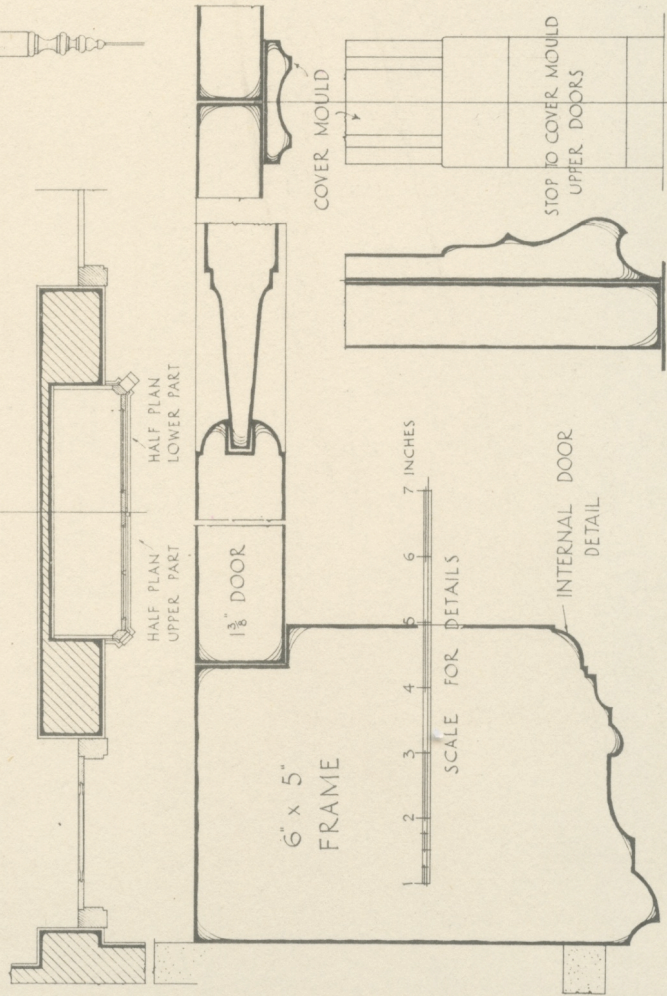
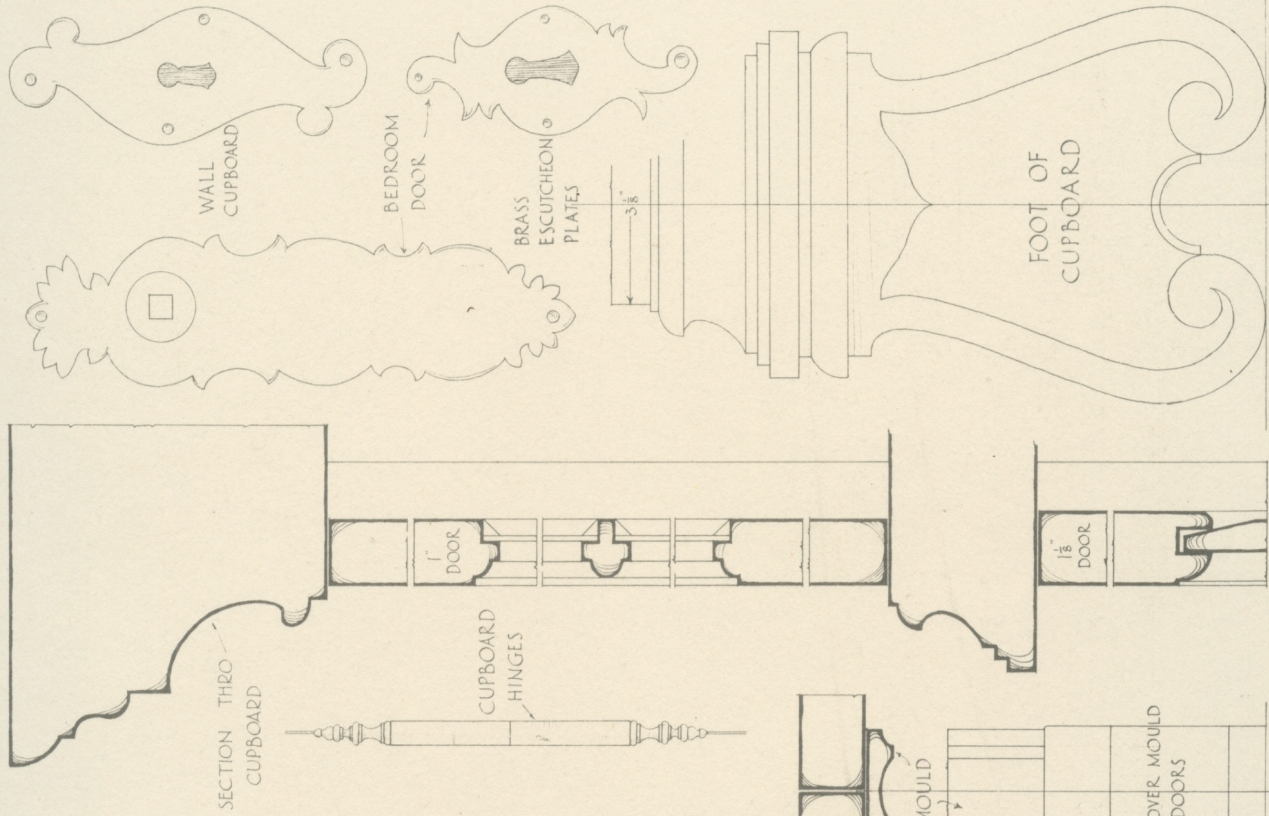
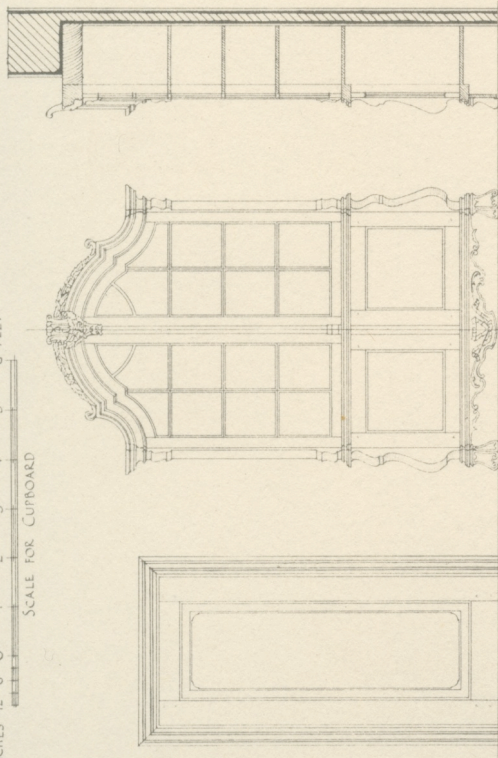
NEDERBURG, KLEIN DRAKENSTEIN. PLASTER DETAILS

NEDERBURG JONERY DETAILS



NEDERBURG WALL CUPBOARD

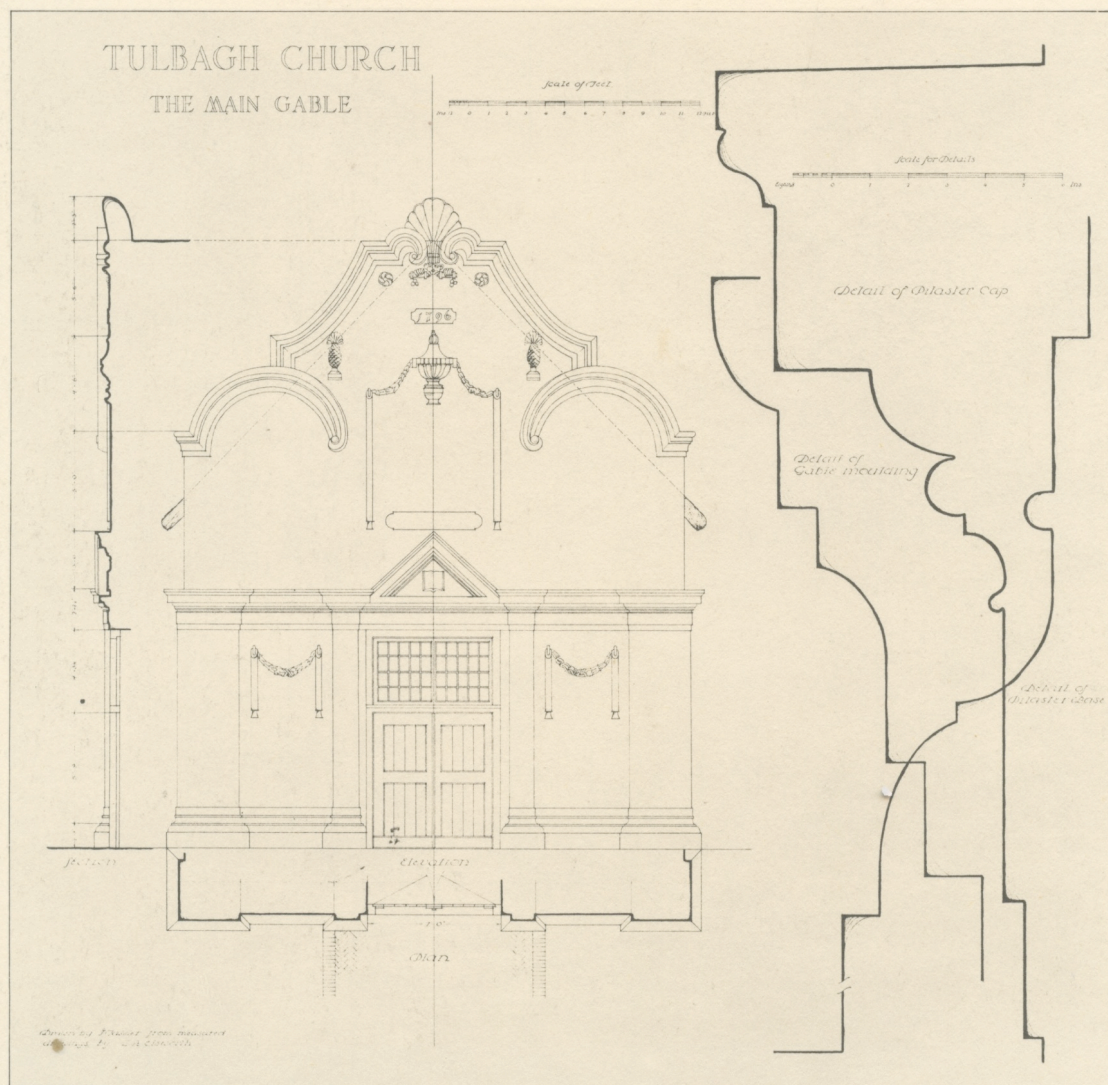
INCHES 12 6 0 1 2 3 4 5 6 FEET
SCALE FOR CUPBOARD





TULBAGH CHURCH

[Photo: Arthur Elliott]



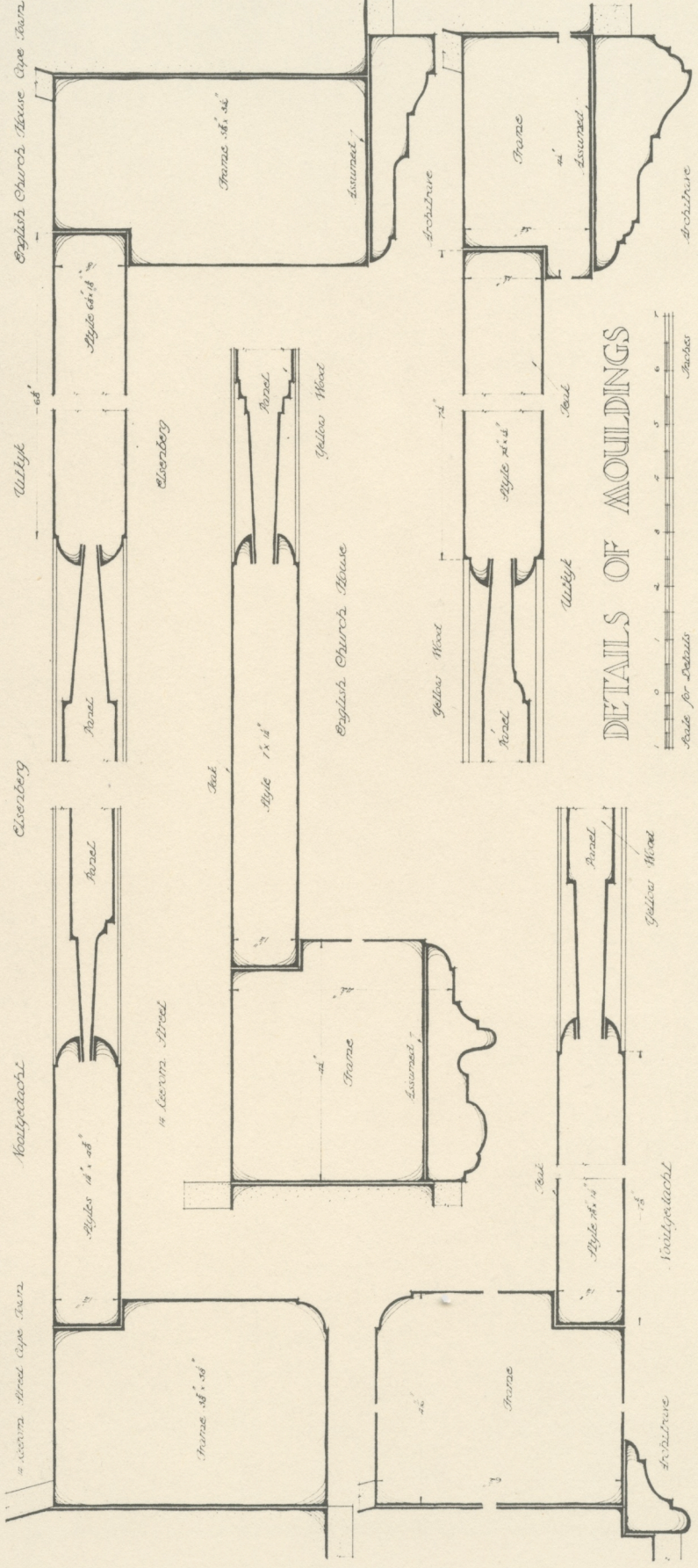
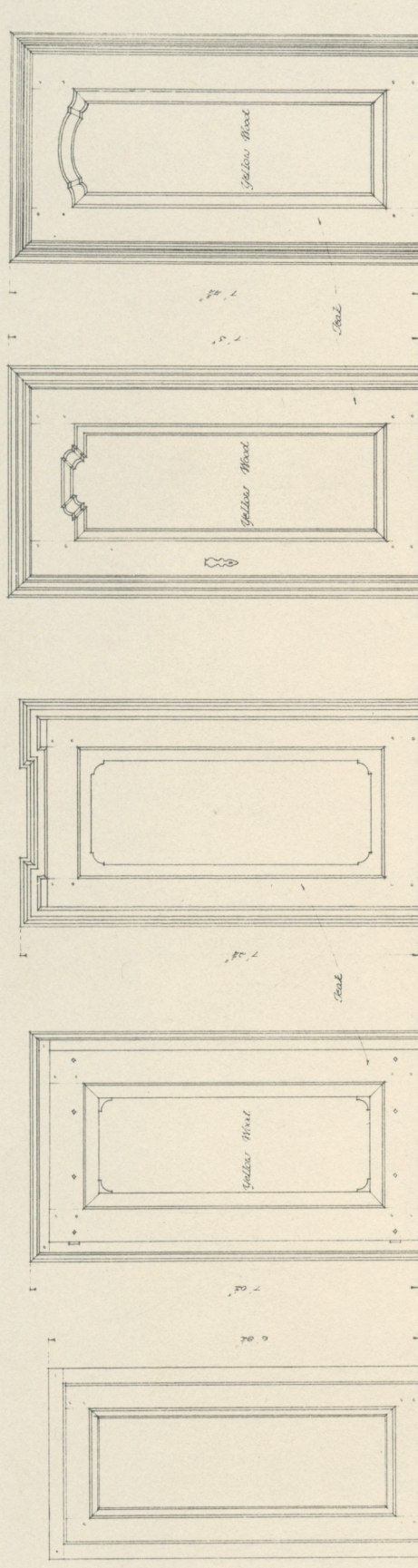
TULBAGH CHURCH. THE MAIN GABLE



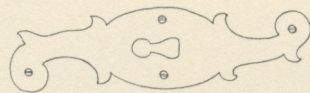
TULBAGH CHURCH. INTERIOR

INTERNAL DOORS

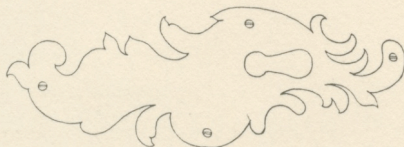
Scale of Feet
0 1 2 3 4 5 6



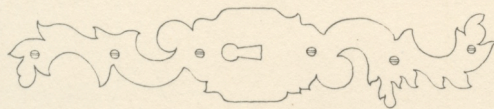
ESCUTCHEON PLATES



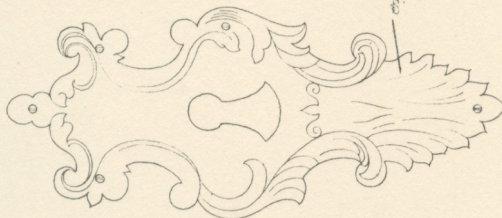
Left Hand Escutcheon
to Cupboard
Entrance



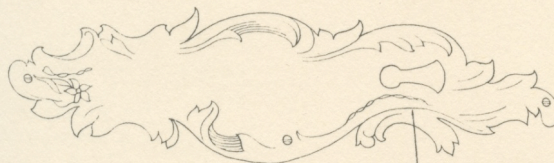
Woolwich



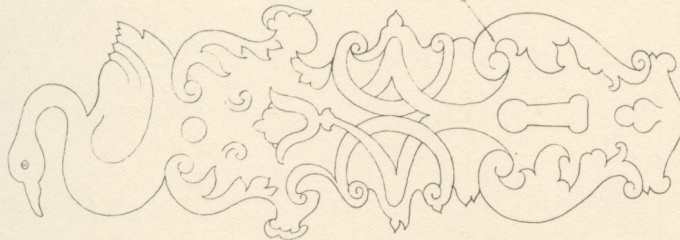
Left Hand Escutcheon
to the Bureau
Woolwich



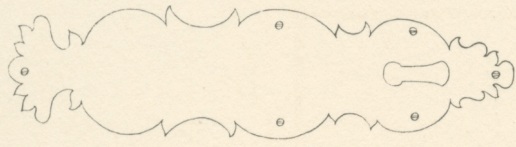
Front Door Escutcheon
Entrance



Escutcheon Plate on
Front Door Entrance



Rothera Church



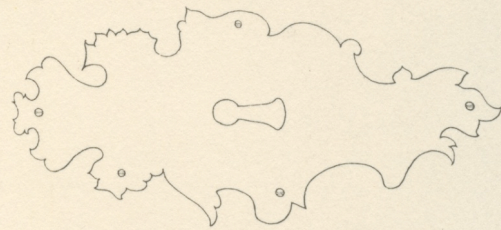
Escutcheon Plate on
Front Door Entrance
Woolwich



Escutcheon Plate to Front
Door Entrance Chambers
Woolwich



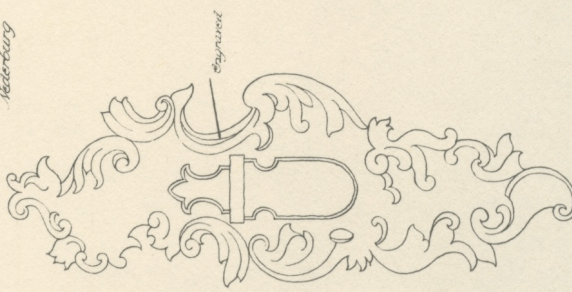
Old Church House Entrance
Woolwich



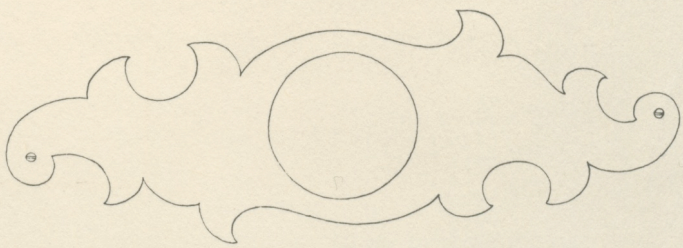
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Archerdal



Front Door Escutcheon
Normal College



Front Door Escutcheon
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